

A PLAINE AND EASIE INTRODVCTION TO PRACTICALL MVSICKE,

Set downe in forme of a dialogue:

Deuided into three partes,

The first teacheth to sing with all *things necessary for the knowledge of prickesong.*

The second treateth of descante *and to sing two parts in one vpon a plainsong or ground, with other things necessary for a descanter.*

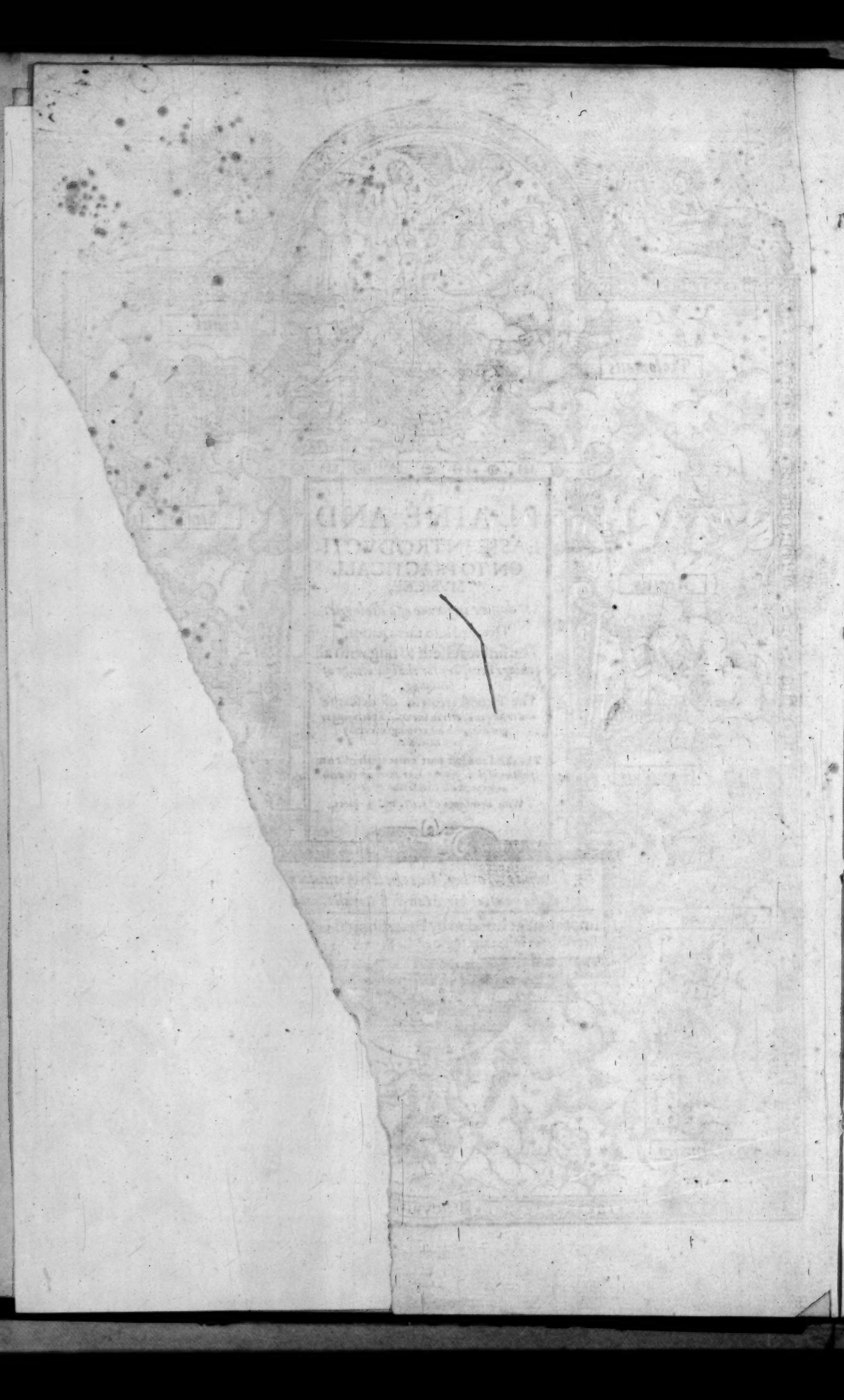
The third and last part entreateth of com*position of three, foure, fiue or more parts with many profitable rules to that effect.*

With new songs of 2. 3. 4. and 5 parts.

By Thomas Morley, Batcheler of musick one of the gent. of hir Maiesties Royall Chap

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1597.



To the moſt excellent Muſician Maiſter William Birde one of the gentlemen of her Maieſties chappell.

THere be two whoſe benifites to vs can neuer be requited: God, and our parents, the one for that he gaue vs a reaſonable ſoule, the other for that of thē we haue our beeing. To theſe the prince &(as *Cicero* tearmeth him) the God of the *Philoſophers* added our maiſters, as thoſe by whoſe directions the faculties of the reaſonable ſoule be ſtirred vp to enter into contemplation, & ſearching of more then earthly things: whereby we obtaine a ſecond being, more to be wiſhed and much more durable thē that which any man ſince the worlds creatiō hath receiued of his parents: cauſing vs liue in the mindes of the vertuous, as it were, deified to the poſteritie. The conſideration of this hath moued me to publiſh theſe labors of mine vnder your name both to ſignifie vnto the world, my thankfull mind: & alſo to notifie vnto your ſelfe in ſome ſort the entire loue and vnfained affection which I beare vnto you. And ſeeing we liue in thoſe daies wherein enuie raigneth; and that it is neceſſary for him who ſhall put to light any ſuch thing as this is, to chooſe ſuch a patron, as both with iudgement may correct it, and with authority defend him from the raſh cenſures of ſuch as thinke they gaine great praiſe in condemning others: Accept (I pray you) of this booke, both that you may exerciſe your deepe skill in cenſuring of what ſhall be amiſſe, as alſo defend what is in it truely ſpoken, as that which ſomtime proceeded from your ſelfe. So ſhall your approbation cauſe me thinke the better of it, & your name ſet in the forefront thereof be ſufficient to abate the furie of many inſulting momiſtes who think nothing true but what they doo themſelues. And as thoſe verſes were not eſteemed *Homers* which *Ariſtarchus* had not approued, ſo wil I not auouch for mine that which by your cenſure ſhalbe condemned. And ſo I reſt,

In all loue and affection to you moſt addicted,

THOMAS MORLEY.

Ant. Holborne in commendation of the Author.

TO whom can ye, sweet Muses, *more with right*
Impart your paines to praise his worthy skill,
Then vnto him that taketh sole delight,
In your sweet art, therewith the world to fill.
Then turne your tunes to Morleys *worthy prayse,*
And sing of him that sung of you so long:
His name with laud and with dew honour rayse,
That hath made you the matter of his song.
Like Orpheus *sitting on high Thracian hill,*
That beasts and mountaines to his ditties drew,
So doth he draw with his sweete musicks skill
Men to attention of his Science trew.
Wherein it seemes that Orpheus *he exceeds,*
For he wyld beasts, this men with pleasure feeds.

Another by A. B.

VVHat former tymes through selfe respecting good
Of deepe-hid Musicke closly kept vnknowne,
That in our tongue of all to b'understoode,
Fully and plainly hath our Morley *showne.*
Whose worthy labors on so sweete a ground,
Great to himselfe to make thy good the better:
If that thy selfe do not thy selfe confound,
Will win him praise and make thee still his detter.
Buy, reade, regard, marke with indifferent eye,
More good for Musicke elsewhere doth not lie.

Another by I. W.

A Noise did rise like thunder in my hearing,
When in the East I saw darke clowdes appearing:
Where furies sat in Sable mantles couched,
Haughty disdaine with cruel enuy matching,
Olde Momus *and young* Zoylus *all watching,*
How to disgrace what Morley *hath auouched,*
But loe the day star with his bright beames shining,
Sent forth his aide to musicks arte refining,
Which gaue such light for him whose eyes long houered,
To find a part where more lay vndiscouered,
That all his workes with ayre so sweete perfumed,
Shall liue with fame when foes shal be consumed.

To the curteous Reader.



Do not doubt, but many (who haue knowen my disposition in times past) will wonder that (amongst so manie excellent Musicions as be in this our contrie at this time, and farre better furnished with learning then my selfe,) I haue taken vpon mee to set out that in our vulgar tongue, which of all other things hath beene in writing least knowen to our contrimen, and most in practise. Yet if they would consider the reasons mouing mee thereunto: they would not onely leaue to marueile, but also thinke mee worthie, if not of praise, yet of pardon for my paines. First, the earnest intreatie of my friends daily requesting, importuning, and as it were adiuring me by the loue of my contrie, which next vnto the glorie of God, ought to be most deere to euery man. Which reason so often tolde and repeted to mee by them, chiefely caused mee yeld to their honest request in taking in hand this worke which now I publish to the viewe of the worlde: Not so much seeking thereby any name or glorie, (though no honest minde do contemne that also, and I might more largely by other meanes and lesse labour haue obtained) as in some sort to further the studies of them, who (being indewed with good naturall wittes, and well inclined to learne that diuine Art of Musick) are destitute of sufficient masters. Lastly, the solitarie life which I lead (being compelled to keepe at home) caused mee be glad to finde any thing wherein to keepe my selfe exercised for the benefite of my contrie. But as concerning the booke it selfe, if I had before I began it, imagined halfe the paines and labour which it cost mee, I would sooner haue beene perswaded to anie thing, then to haue taken in hand such a tedious peece of worke, like vnto a great Sea, which the further I entred into, the more I sawe before mee vnpast: So that at length dispairing euer to make an end (seeing that growe so bigg in minc hands, which I thought to haue shut vp in two or three sheetes of paper,) I layde it aside, in full determination to haue proceeded no further, but to haue left it off as shamefully as it was foolishly begonne. But then being admonished by some of my friends, that it were pittie to lose the frutes of the imployment of so manie good houres, and how iustly I should be condemned of ignorant presumption, in taking that in hand which I could not performe, if I did not go forwarde: I resolued to endure whatsoeuer paine, labour, losse of time and expence, and what not? rather then to leaue that vnbrought to an end, in the which I was so farre ingulfed. Taking therefore those precepts which being a childe I learned, and laying them togither in order, I began to compare them with some other of the same kinde, set downe by some late writers: But then was I in a worse case then before. For I found such diuersitie betwixt them, that I knew not which part said trueſt, or whome I might best beleeue. Then was I forced to runne to the workes of manie, both strangers and English men (whose labours togithers with their names had beene buried with mee in perpetuall oblivion, if it had not beene for this occasion) for a solution and clearing of my doubt. But to my great griefe, then did I see the most part of mine owne precepts false and easie to be confuted by the workes of Tauerner, Fairfax, Cooper, *and infinite more, whose names it would be too tedious to set downe in this place. But what labour it was to tomble, tosse, & search so manie bookes, & with what toyle & wearinesse I was enforced to cõpare the parts for trying out the valure of some notes, (spending whole daies, yea & manie times weekes for the demonstration of one example, which one would haue thought might in a moment haue been set down,) I leaue to thy discretion to consider: and none can fully vnderstande, but he who hath had or shall haue occasion to do the like. As for the methode of the booke,*

although it be not such as may in euery point satisfie the curiositie of Dichotomistes: yet is it such as I thought most conuenient for the capacitie of the learner. And I haue had an especiall care, that nothing should be set out of his owne place, but that it which should serue to the vnderstanding of that which followeth should be set first. And as for the definition, diuision, partes, & kindes of Musicke, I haue omitted them as things onely serning to content the learned, and not for the instruction of the ignorant. Thus hast thou the reasons which moued mee to take in hand & go forward with the booke. The paines of making whereof, though they haue beene peculier to mee, & onely to mee: yet will the profit redound to a great number. And this much I may boldly affirme, that any of but meane capacitie, so they can but truely sing their tunings, which we commonly call the sixe notes, or vt, re, mi, fa, sol, la, may without any other help sauing this booke, perfectly learn to sing, make discant, and set partes well and formally togither. But seeing in these latter daies & doting age of the worlde, there is nothing more subiect to calumnie & backbiting then that which is most true & right: and that as there be many who will enter into the reading of my booke for their instruction: so I doubt not but diuerse also will read it, not so much for anie pleasure or profit they looke for in it, as to finde some thing whereat to repine, or take occasion of backbyting. Such men I warne, that if in friendship they will (eyther publikly or priuately) make me acquainted with any thing in the booke, which either they like not or vnderstand not: I will not onely be content to giue them a reason (and if I cannot, to turne to their opinion,) but also thinke my selfe highly beholding to them. But if any man, either vpon mallice, or for ostentation of his owne knowledge, or for ignorance (as who is more bolde then blinde bayerd) do either in huggermugger or openly calumniate that which either he vnderstandeth not, or then maliciously wresteth to his own sense, he (as Augustus said by one, who had spoken euill of him) shall finde that I haue a tongue also: and that me remorsurum petit, He snarleth at one who will bite againe, because I haue saide nothing without reason, or at least confirmed by the authorities of the best, both schollers & practicioners. There haue also been some, who (knowing their own insufficiencie, and not daring to disallow, nor being able to improue any thing in the booke) haue neuertheless gone about to discredite both mee and it another waie, affirming that I haue by setting out thereof maliciously gone about to take awaye the liuings from a nomber of honest poore men, who liue (and that honestly) vpon teaching not halfe of that which in this booke may be found. But to answere those malicious caterpillers, who liue vpon the paines of other men,) this booke will be so farre from the hinderance of anie, that by the contrarie, it will cause those whome they alledge to be thereby damnified, to be more able to giue reason for that which they do: Whereas before they either did it at hap-hazerd, or for all reasons alledged, that they were so taught. So that if any at all owe mee any thanks for the great paines which I haue taken, they be in my iudgement, those who taught that which they knew not, and may here if they will learne. But if the effect do not answere to my good meaning. and if manie do not reape that benefit which I hoped; yet there wil be no reason why I should be blamed, who haue done what I could, and giuen an occasion to others of better iudgement and deeper skill then my selfe to doe the like. And as for those ignorant Asses, who take vpon them to lead others, none being more blinde then themselues, and yet without any reason, before they haue seene their workes, wil condemne other men, I ouerpasse them, as being vnworthie to be nominated, or that any man should vouchsafe to aunswere them: for they be in deede such as doing wickedly hate the light for feare they should be espyed. And so (gentle Reader) hoping by thy fauourable curtesie, to auoide both the malice of the enuious & the temeritie of the ignorant, wishing thee the whole profit of the booke and all perfection in thy studies, I rest.

Thine in all courtesie

THO. MORLEY.

The firſt part of the Introduction to Muſicke, teaching to ſing.

Polymathes. *Philomathes.* *Maſter.*

Polymathes.



Taye (brother *Philomathes*) what haſte? Whither go you ſo faſt?

Philomathes. To ſeeke out an old frind of mine.

Pol. But before you goe, I praie you repeat ſome of the diſcourſes which you had yeſter night at maſter *Sophobulus* his banket: For commonly he is not without both wiſe and learned gueſtes.

Phi. It is true in deede, And yeſter night, there were a number of excellent ſchollers, (both gentlemen and others:) but all the propoſe which then was diſcourſed vpon, was Muſicke.

Pol. I truſt you were contented to ſuffer others to ſpeake of that matter.

Phi. I would that had been the worſt: for I was compelled to diſcouer mine own ignorance, and confeſſe that I knewe nothing at all in it.

Pol. How ſo?

Phi. Among the reſt of the gueſtes, by chaunce, maſter *Aphron* came thether alſo, who falling to diſcourſe of Muſicke, was in an argument ſo quickely taken vp & hotly purſued by *Eudoxus* and *Calergus*, two kinſmen of *Sophobulus*, as in his owne art he was ouerthrowne. But he ſtill ſticking in his opinion, the two gentlemen requeſted mee to examine his reaſons, and confute them. But I refuſing & pretending ignorance, the whole companie condemned mee of diſcurteſie, being fully perſwaded, that I had beene as ſkilfull in that art, as they tooke mee to be learned in others. But ſupper being ended, and Muſicke bookes, according to the cuſtome being brought to the table: the miſtreſſe of the houſe preſented mee with a part, earneſtly requeſting mee to ſing. But when after manie excuſes, I proteſted vnfainedly that I could not: euerie one began to wonder. Yea, ſome whiſpered to others, demaunding how I was brought vp: ſo that vpon ſhame of mine ignorance I go nowe to ſeeke out mine olde frinde maſter *Gnorimus*, to make my ſelfe his ſcholler.

Pol. I am glad you are at length come to bee of that minde, though I wiſhed it ſooner: Therefore goe, and I praie God ſend you ſuch good ſucceſſe as you would wiſh to your ſelfe. As for mee, I goe to heare ſome *Mathematicall* Lectures, ſo that I thinke, about one time wee may both meete at our lodging.

Phi. Farewell, for I ſit vpon thornes till I be gone: therefore I will make haſte. But if I be not deceiued, I ſee him whome I ſeeke ſitting at yonder doore, out of doubt it is hee. And it ſhould ſeeme he ſtudieth vpon ſome point of Muſicke; But I will driue him out of his dumpe. Good morrow Sir.

Maſter. And you alſo, good maſter *Philomathes*, I am glad to ſee you, ſeing it is ſo long agoe ſince I ſawe you, that I thought you had either been dead, or then had vowed perpetually to keepe your chamber and booke, to which you were ſo much addicted.

Phi. In deede I haue beene well affected to my booke. But how haue you done ſince I ſawe you?

Ma. My health, ſince you ſawe mee, hath beene ſo badd, as if it had beene the pleaſure of him who may all things, to haue taken me out of the worlde, I ſhould haue beene verie well contented: and haue wiſhed it more than once. But what buſineſſe hath driuen you to this end of the towne?

Phi. My errand is to you, to make my ſelf your ſcholler. And ſeeing I haue found you at ſuch conuenient leiſure, I am determined not to depart till I haue one leſſon in Muſicke.

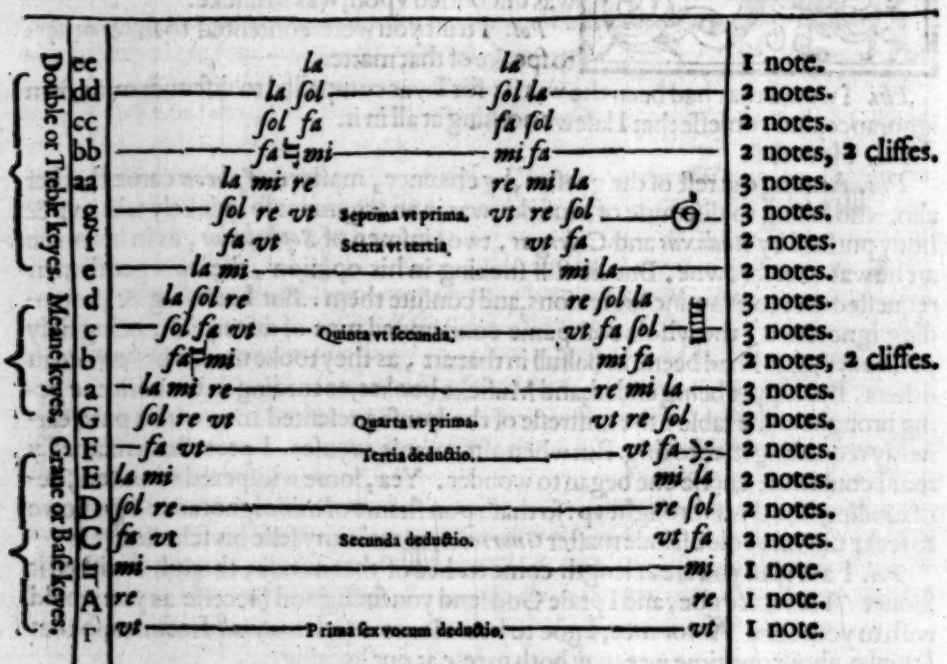
Ma. You tell mee a wonder: for I haue heard you ſo much ſpeake againſt that art, as to terme it a corrupter of good manners, & an allurement to vices, for which many of your companions termed you a *Stoick*.

Phi. It is true: But I am ſo farre changed, as of a *Stoick* I would willingly make a *Pythagorian*. And for that I am impacient of delay, I praie you begin euen now.

Ma. With a good will. But haue you learned nothing at all in Muſick before?

Phi. Nothing. Therefore I pray begin at the verie beginning, and teach mee as though I were a childe.

Ma. I will do ſo, and therefore behold, here is the Scale of Muſicke, which wee terme the *Gam*.



Phi.

Phi. In deede I ſee letters and ſyllables written here, but I doe not vnderſtand them nor their order.

Ma. For the vnderſtanding of this Table, *You muſt begin at the loweſt word* Gamvt, *and ſo go vpwards to the end ſtill aſcending.*

Phi. That I do vnderſtand. What is next?

Ma. Then muſt you get it perfectly without booke, to ſaie it forwards and backwards. Secondly, *You muſt learne to knowe, wherein euery Key ſtandeth*, that is, whether in rule or in ſpace. And thirdly, *How manie clieſes and how manie notes euery Key containeth.*

Phi. What do you call a *Clieſe*, and what a *Note*?

Ma. A *Clieſe* is a charecter ſet on a rule at the beginning of a verſe, ſhewing the heigth and lownes of euery note ſtanding on the ſame verſe, or in ſpace (although vſe hath taken it for a generall rule neuer to ſet any cleiſe in the ſpace except the *b* cleiſe) and euery ſpace or rule not hauing a cleiſe ſet in it, hath one vnderſtoode, being only omitted for not peſtering the verſe, and ſauing of labor to the writer: but here it is taken for a letter begining the name of euery keye: and are they which you ſee here ſet at the beginning of euery worde. What a clieſe is.

Phi. I take your meaning, ſo that euery keye hath but one cleiſe, except, *b* fa *b* mi.

Ma. You haue quickly and well conceiued my meaning. *The reſidue which you ſee written in Syllables are the names of the Notes.*

Phi. In this likewiſe I thinke I vnderſtand your meaning. But I ſee no reaſon, why you ſhould ſaye the two *b b* be two ſeuerall clieſes, ſeeing they are but one twiſe named.

Ma. The *Herralds* ſhall anſwere that for mee: for if you ſhould aske them, why two men of one name ſhould not both giue one Armes? they will ſtraight anſwere you, that they be of ſeuerall houſes, and therefore muſt giue diuers coates. So theſe two *b b*, though they be both comprehended vnder one name, yet they are in nature and charecter diuers.

Phi. This I doe not vnderſtand.

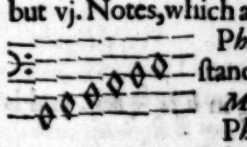
Ma. Nor cannot, till you know all the clieſes, and the riſing and falling of the voyce for the true tuning of the notes.

Phi. I praie you then go forwards with the clieſes: the diffinition of them I haue heard before.

Ma. There be in all ſeuen clieſes (as I told you before) as *A. B. C. D. E. F. G.* but in vſe in ſinging there be but foure: that is to ſaie, the *F fa vt*, which is commonly in the *Baſſe* or loweſt part, being formed or made thus 𝄢. The *C ſol fa vt* cliefe which is common to euery part, and is made thus 𝄡. The *G ſol re vt* cliefe, which is commonly vſed in the *Treble* or higheſt part, and is made thus 𝄞. And the *b* cliefe which is comon to euery part, is made thus ♭ or thus ♮ the one ſignifying the halfe note and flatt ſinging: the other ſignifying the whole note or ſharpe ſinging. How manie clieſes there be. The formes of the vſuall clieſes.

Phi. Now that you haue tolde mee the clieſes, it followeth to ſpeake of the tuning of the Notes.

Ma. It is ſo, and therefore be attentiue and I will be brieſe. There be in Muſicke but vj. Notes, which are called, *vt, re, mi, fa, ſol, la*, and are comonly ſet down thus: The fixe notes in continuall deduction.



Phi. In this I vnderſtand nothing, but that I ſee the *F fa vt* clieſe ſtanding on the fourth rule from beneath.

Ma. And do you not vnderſtand wherin the firſt note ſtandeth?

Phi. Verily, no.

Ma. You muſt then recken downe from the Cliefe, as though the verſe were the Scale How to know wherein euery note ſtandeth.

Scale of Muſicke, aſsigning to euerie ſpace and rule a ſeuerall Keye.

Phi. This is eaſie. And by this meanes I finde that the firſt note ſtandeth in *Gam. vt*, and the laſt in *E la mi.*

Ma. You ſaie true. Now ſing them.

Phi. How ſhall I terme the firſt note?

Ma. If you remember that which before you tolde mee you vnderſtood: you would reſolue your ſelfe of that doubt. But I pray you in *Gam vt*, how manie cliefs, and how manie notes?

Phi. One cliefe & one note. O I crye you mercie, I was like a potte with a wide mouth, that receiueth quickly, and letteth out as quickly.

Ma. Sing then after mee till you can tune: for I will lead you in the tuning, and you ſhall name the notes your ſelfe.

Phi. I can name them right till I come to *C fa vt.* Now whether ſhall I terme this *fa*, or *vt*?

A note for ſinging of Vt.

Ma. Take this for a generall rule, that *in one deduction of the ſixe notes, you can haue one name but once vſed*, although in deede (if you could keepe right tune) it were no matter how you named any note. But this wee vſe commonly in ſinging, that *except it be in the loweſt note of the part wee neuer vſe vt.*

Phi. How then? Do you neuer ſing *vt* but in *Gam vt*?

Ma. Not ſo: But if either *Gam vt*, or *C fa vt*, or *F fa vt*, or *G ſol re vt*, be the loweſt note of the parte, then we may ſing *vt* there.

Phi. Now I conceiue it.

Ma. Then ſing your ſixe notes forward and backward.

Phi. Is this right?

Vt re mi fa ſol la la ſol fa mi re vt

Ma. Verie well.

Phi. Now I praie you ſhew me all the ſeuerall Keyes wherein you may begin your ſixe notes.

Ma. Lo here they be ſet downe at length.

Phi. Be theſe all the wayes you may haue theſe notes in the whole *Gam*?

Ma. Theſe and their eights: as what is done in *Gam vt* may alſo be done in *G ſol re vt*, and likewiſe in *g ſol re vt* in alt. And what in *C fa vt*, may be alſo in *c ſol fa vt*, and in *C ſol fa*. And what in *F fa vt* in *Baſe*, may alſo be done in *f fa vt* in alt. But theſe be the three principall keyes containing the three natures or properties of ſinging.

Phi. Which be the three properties of ſinging?

The three properties of ſinging.

Ma. b quarre. Properchant. and *b molle.*

Phi. What is *b quarre*?

Ma. It is a propertie of ſinging, wherein *mi* is alwaies ſong in *b fa* ♮ *mi*, and is alwayes when you ſing *vt* in *Gam vt.*

Phi. What is *Properchant*?

Ma.

Ma. It is a propertie of singing, wherin you may sing either *fa* or *mi* in *b fa* ♮ *mi* according as it shalbe marked *b* or thus ♮ and is when the *vt* is in *C fa vt*.

Phi. What *if there be no marke.*
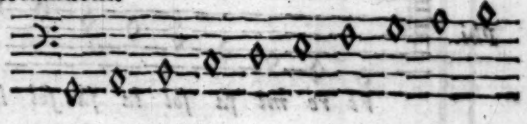
Ma. There it is supposed to be sharpe. ♮

Phi. What is *b molle*?

Ma. It is a propertie of singing, wherein *fa* must alwaies be song in *b fa* ♮ *mi*, and is when the *vt* is in *F fa vt*.

Phi. Now I thinke I vnderstand all the clefes, and that you can hardly shewe me any note, but that I can tell wherein it standeth.

Ma. Then wherein doth the eighth note stand in this example.



Phi. In *G sol re vt*.

Ma. How knew you?
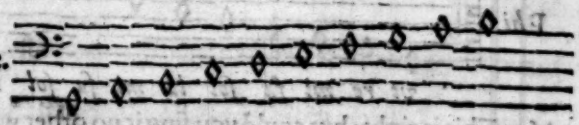
Phi. By my proofe.

Ma. How do you proove it?
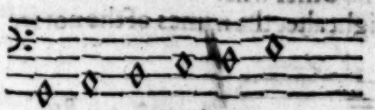
Phi. From the cliefe which is *F fa vt*: for the next keye aboue *F fa vt* is *G sol re vt*.

How to proove where a note standeth.

Ma. Now sing this example.



Phi.



vt re mi fa sol la

But now I am out of my byas, for I know not what is aboue *la*.

Ma. Wherein standeth the note whereof you doubt?

Phi. in *F fa vt*.

Ma. And I praie you, *F fa vt*, how manie clefes and how manie notes?

Phi. One cliefe and two notes.

Ma. Which be the two notes?

Phi. fa and *vt*.

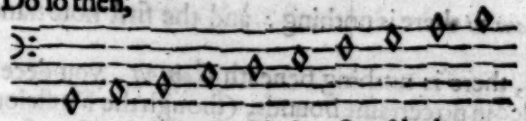
Ma. Now if you remember what I told you before concerning the singing of *vt*, you may not sing it in this place: so that of force you must sing *fa*.

What to be sung aboue *la*.

Phi. You saie true. And I see that by this I should haue a verie good wit, for I haue but a bad memorie: But now I will sing forward.

Ma. Do so then,

Phi.



vt re mi fa sol la fa sol la

But once againe, I knowe not how to go any further.

Ma. Why?

Phi. Because I know not what to sing aboue this *la*.

Ma. Wherein standeth the note?

Phi. in *b fa* ♮ *mi*.

Ma. And what *b* hath it before it?
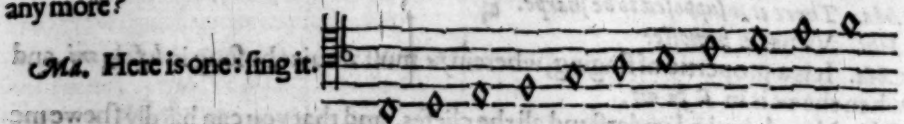
Phi. None.

Ma:

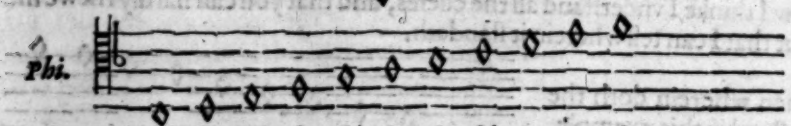
Ma. How then muſt you ſing it when there is no ſigne?

Phi. I crie you mercie, it muſt be ſharpe: but I had forgotten the rule you gaue mee, and therefore I pray you ſet mee another example, to ſee if I haue forgotten any more?

Ma. Here is one: ſing it.

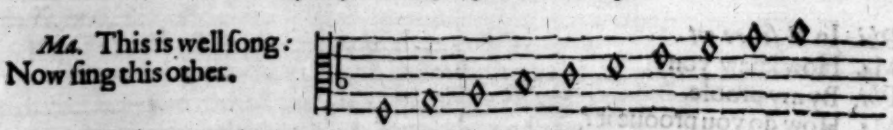


Phi.
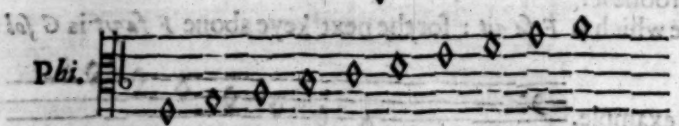


Vt re mi fa ſol la fa ſol la mi fa.

Ma. This is well ſong: Now ſing this other.



Phi.



vt re mi fa ſol la mi fa ſol la.
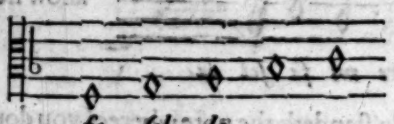
Ma. This is right: but could you ſing it no other wiſe?

Phi. No otherwiſe in tune, though I might alter the names of the notes.

Ma. Of which, and how?

The three firſt notes may be altered in name though not in tune.

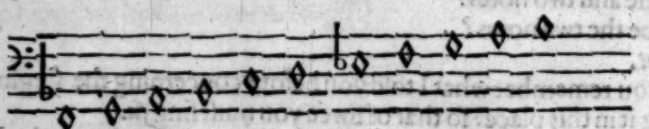
Phi. Of the three firſt, thus and ſo foorth of their eyghtes.



&c.

fa ſol la

Ma. You do well. Now for the laſt tryall of your ſinging in continuall deduction ſing this perfectly, and I will ſaie you vnderſtand plainſong well enough.



Phi. I know not how to beginne.

Ma. Why?

Phi. Becauſe, beneath *Gam vt* there is nothing: and the firſt note ſtandeth beneath *Gam vt*.

Muſicke is included in no certaine bounds.

Ma. Where as you ſaie, there is nothing beneath *Gam vt*, you deceiue your ſelfe: For Muſicke is included in no certaine bounds, (though the Muſicions do include their ſongs within a certaine compaſſe.) And as you *Philoſophers* ſay, that no number can be giuen ſo great, but that you may giue a greater. And no poynt ſo ſmall, but that you may giue a ſmaller. So there can be no note giuen ſo high, but you may giue a higher. and none ſo lowe, but that you may giue a lower. And therfore call to minde that which I tolde you concerning the keyes and their eightes: for if Mathematically you conſider it, it is true as well without the compaſſe of the Scale, as within: and ſo may be continued infinitely.

Phi.

Phi. Why then was your Scale deuiſed of xx. notes and no more?

Ma. Becauſe that compaſſe was the reach of moſt voyces: ſo that vnder *Gam vt* the voice ſeemed as a kinde of *humming*, and aboue *E la* a kinde of conſtrained skricking. But wee goe from the purpoſe, and therefore proceede to the ſinging of your enſample. What is to bee ſung vnder Gam vt.

Phi. Then I perceiue the firſt note ſtandeth in *F fa vt* vnder *Gam vt*, and being the loweſt note of the verſe I may there ſing *vt*.

Ma. Right, or *fa* if you will, as you did in the eyght aboue in the other verſe before. But goe forward.

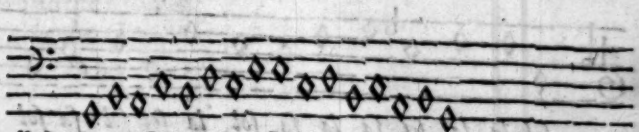
Phi. Then though there be no *re* in *Gam vt*, nor *mi* in *A re*, nor *fa* in ♮ *mi* &c. yet becauſe they be in their eyghtes I may ſing them there alſo. But I pray you why do you ſet a *b* in *E la mi*? ſeeing there is neither in it nor in *E la mi* in alte, nor in *E la* any *fa*, and the *b* cliefe is onely ſet to thoſe keyes wherein there is *fa*.

Ma. Becauſe there is no note of it ſelfe either flatt or ſharpe, but compared with another, is ſometime flatt and ſometime ſharpe: ſo that there is no note in the whole Scale which is not both ſharpe and flatt: And ſeeing you might ſing *la* in *D ſol re*, you might alſo (altering the tune alitle) ſing *fa* in *E la mi*. There be manie other flattes in Muſicke, as the *b* in *A la mi re*, whereof I will not ſpeake at this time, becauſe I will not cloy your memorie with vnprofitable precepts: and it will be time enough for you to learne them when you come to practiſe prickſong. Euery note both ſharpe and flat.
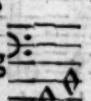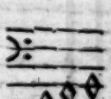
Phi. This I will then think ſufficient till that time, and therefore goe forward to ſome other matter.

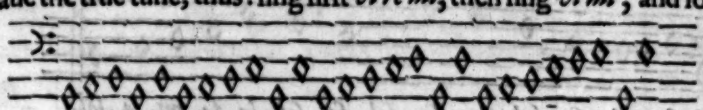
Ma. Then ſeeing you vnderſtand continuall deduction, I will ſhewe you it diſiunct or abrupt.

Phi. In good time.

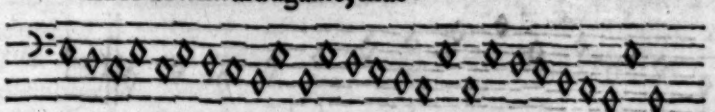
Ma. Here, ſing this verſe.  The notes in diſiunct deduction.

Phi. Here I knowe where all the notes ſtand: but I know not how to tune them by reaſon of their skipping.

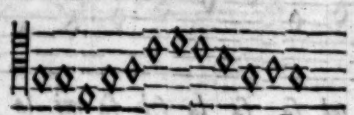
Ma. When you ſing  Imagin a note betwixt them thus:  and ſo leauing out the middle note, keping the tune of the laſt note in your minde, you ſhall haue the true tune, thus: ſing firſt *vt re mi*, then ſing *vt mi*, and ſo the reſidue, thus: How to keepe right tune in diſiunct deduction



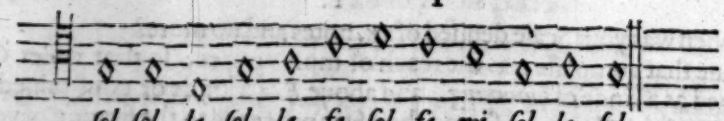
And ſo downward againe, thus:



Phi. Here is no difficultie but in the tuning: ſo that now I thinke I can keepe tune, and ſing any thing you can ſet downe.

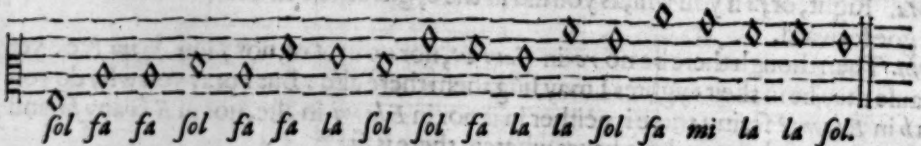
Ma. Then ſing this verſe. 

Phi.
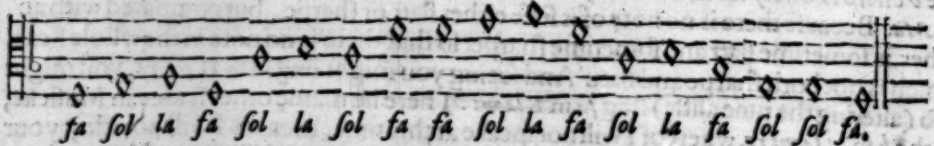


ſol ſol la ſol la fa ſol fa mi ſol la ſol.

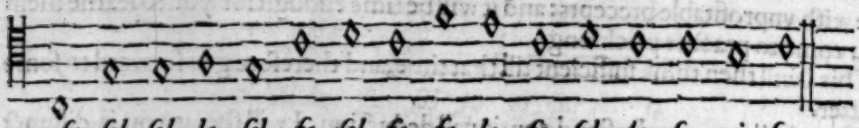
Ma. This is well ſong. Now here be diuerſe other examples of plainſong, which you may ſing by your ſelfe.



ſol fa fa ſol fa fa la ſol ſol fa la la ſol fa mi la la ſol.



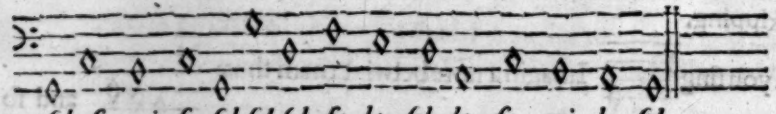
fa ſol la fa ſol la ſol fa fa ſol la fa ſol la fa ſol ſol fa.
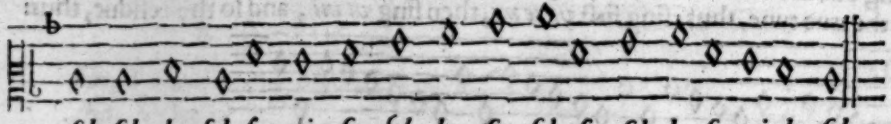


fa ſol ſol la ſol fa ſol fa fa la fa ſol fa fa mi fa.



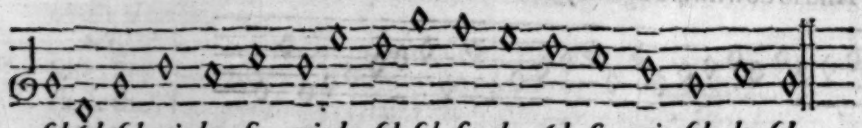
ſol la la ſol fa la fa ſol la ſol ſol fa ſol la la ſol.



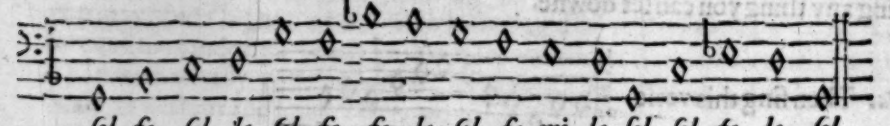
ſol fa mi fa ſol ſol ſol fa la ſol la fa mi la ſol.



ſol ſol la ſol fa mi fa ſol la fa ſol fa ſol la fa mi la ſol.

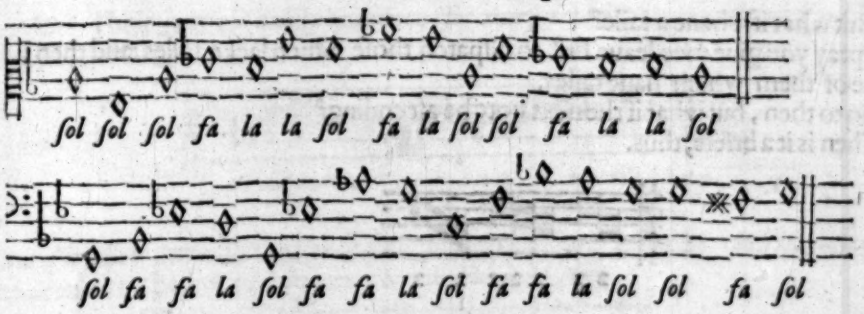


ſol ſol ſol mi la fa mi la ſol ſol fa la ſol fa mi ſol la ſol.



ſol fa ſol la ſol fa fa la ſol fa mi la ſol ſol fa la ſol.

Sol



Ma. Thus for the naming and turning of the notes, it followeth to ſpeake of the diuerſitie of timing of them (for hetherto they haue all beene of one length or time, euery note making vp a whole ſtroke.

Phi. What is *ſtroke?*

Ma. *It is a ſucceſsiue motion of the hand, directing the quantitie of euery note & reſt in the ſong, with equall meaſure, according to the varietie of ſignes and proportions:* this they make three folde, *more, leſſe, and proportionate. The More ſtroke they call, when the ſtroke comprehendeth the time of a Briefe. The leſſe, when a time of a Semibriefe, and proportionat where it comprehendeth three Semibriefes,* as in a triple or three Minoms, as in the more prolation, but this you cannot yet vnderſtand.

Definition of ſtrokes.

Deuiſion of ſtrokes.

Definition of time.

Phi. What is *the timing of a note?*

Ma. It *is a certayne ſpace or length, wherein a note may be holden in ſinging.*

Phi. How is that knowen?
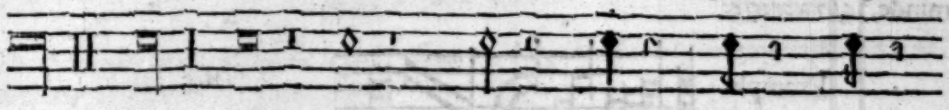
Ma. By the forme of the note and the Moode.

Phi. How many *formes of notes be there?*

Ma. Eight, which be theſe.

A large. A longe. A briefe. A ſemibreife. A minim. A crotchet. A quauer. A ſimiquauer.

Vſuall formes of notes.



Phi. VVhat ſtrokes be theſe ſet after euery note?

Reſtes.

Ma. Theſe be called *reſts or pauſes.* And what length the notes, *Large, Long, Briefe Semibriefe* or any other ſignified in ſounde the ſame. The reſts are (as you call them) ſtroks, doe them in ſilence. But before wee goe anie further, wee muſt ſpeake of the Ligatures.

Phi. What is a Ligature?

What ligatures be.

Ma. It is a combination or knitting togeather of two or more notes, altering by their ſcituation and order the value of the ſame.

Phi. And becauſe wee will in learning keepe order, I pray ſpeake of them according to their order beginning at the firſt.

Ma. I am contented, be then attentiue and I will both be briefe and playne, if your *firſt note lack a tayle, the ſecond deſcending, it is a Long,* as in this enſample.

Firſt notes in Ligature without tayles.



Phi. But what if it haue a taile?

Ma. I pray you giue mee leaue firſt to diſpatch thoſe which lacke tailes: and then I will ſpeake of them which haue tailes.

Phi. Go to then, but what if the next note be aſcending?

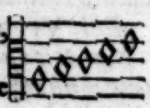
Ma. Then is it a briefe, thus.



Phi. But interrupting your courſe of ſpeech of Ligatures: how manie notes doeth that charecter conteine which you haue ſet downe laſt?

Ma. Two.

Phi. Where doe they ſtande? for I thought it ſhould haue been ſet thus, becauſe it ſtretcheth from *A lamire*, to *E lami*.
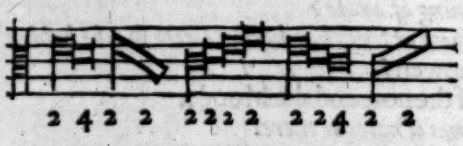


Ma. The notes ſtand at the beginning and the ende, as in this example aforeſaide: the firſt ſtandeth in *A lamire*, the laſt in *E lami*.

Phi. Proceed then to the declaration of the tayled notes.

Ma. *If the firſt note haue a tayle on the left ſide hanging downward:* (the ſecond aſcending or deſcending) *it is a briefe:*

Firſt notes with tayles comming downe.

Example.



Phil. But how if the tayle goe vpward?

Ma. *Then is it and the next imediatly following*, (which I pray you keepe well in minde,) *a ſemibriefe:*

Firſt notes with tayles aſcending.

Example.
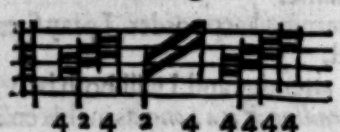


Phi. How if the tayle goe both vpward and downewarde?

Ma. There is no note ſo formed as to haue a tayle of one ſide to goe both vpwarde and downewarde.

Phi. But how if it haue a tayle on the right ſide?

Ma. Then out of doubt it is as though it were not in Ligature and is a Long, thus.

Euery Note hauing a tayle on the right ſide, is as though it were not in Ligatura



And this is trew, aſwell in the laſt notes as in the firſt.

Phi. Now I think you haue tolde me all that may be ſpoken of the firſt notes: I pray you proceede to the middle notes, and their nature.

Ma.

Ma. Their nature is eaſely knowne, *for euery note ſtanding betweene two others is a Briefe*, as thus.
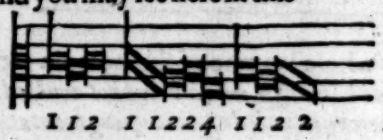
A general rule for midle notes in Ligatures



But if it follow immediatly after an other, which had a tayle going vp, then is it a Semibriefe as I tould you before, and you may ſee here in this

Exception,

Example.
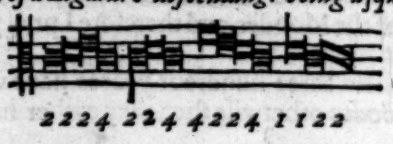


Phi. So, now goe to the finall or laſt notes.

Ma. Euery finall note of a Ligature deſcending: being a ſquare note is a long:

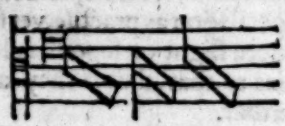
Finall notes in Logatures

Example.



Phi. But how if it be a hanging or long note?
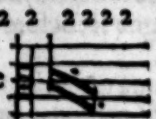
Ma. Then is it alwaies briefe except it follow a note, which hath the tayle vpward as here.
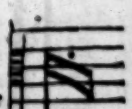


But if the note be aſcending, be it either ſquare or long it is alwaies a briefe if it lacke a tayle, as thus.



There be alſo *Ligatures* with prickes, where of, the firſt is three *Minomes*, and the laſt likewiſe three *Minomes* thus,
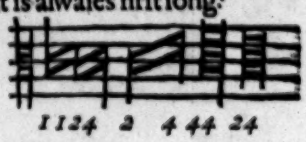


Prickt notes in Ligature,



And alſo others, whereof the firſt is three *Semibriefes*, and the laſt two, thus:

There be likewiſe other *Ligatures* which I haue ſeene, but neuer vſed by any approued author, wherof I will ceaſe to ſpeake further, ſetting them onely down with figures ſignifying their value of *Semibriefs*, whereof if you finde one directly to be ſet ouer another, the loweſt is alwaies firſt ſong:

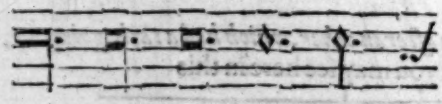
Example.



Phi. Now haue you fully declared the *Ligatures*. all which I perſwade my ſelfe I vnderſtande well enough: but becauſe you ſpeake of a prickt *Ligature*, I do not vnderſtand that yet perfectly: therefore I pray you ſay what *Prickes* or *poynts* ſignifie in ſinging.

Ma. For the better inſtruction here is an example of the *notes* with a *pricke* following euery one of them.

Pricks and their ſignification.



And as your *reſts* ſignified the whole lengthe of the notes in ſilence, *ſo doth the pricke the halfe of the note going before to be holden out in voyce not doubled*, as (marke me) v vt, re e, mi i, fa a, ſo-ol, la-a, *and this pricke is called a pricke of augmentation.*

A pricke of augmentation.

Phi. What be there any other prickes.

Ma. Yes there be other prickes whereof we will ſpeake in their owne place.

Phi. Hauing learned the formes and value of the notes, reſtes and prickes by them ſelues, it followeth to ſpeake of the Moodes, and therefore I pray you to proceede to the declaration of them.

Ma. Thoſe who within theſe three hundreth yeares haue written the Art of Muſicke, haue ſet downe the Moodes otherwiſe then they eyther haue been or are taught now in England.

Phi. What haue been the occaſion of that?

Ma. Although it bee hard to aſſigne the cauſe, yet may we conieƈture that although the great muſicke maiſters who excelled in fore time, no doubt weare wonderfully ſeen in the knowledge therof, aſwell in ſpecilation as practiſe, yet ſince their death the knowledge of the arte is decayed and a more ſlight or ſuperficiall knowledge come in ſteede thereof, ſo that it is come now adaies to that, that if they know the common Moode and ſome *Triples*, they ſeeke no further.

Phi. Seeing that it is alwaies commendable to know all, I pray you firſt to declare them as they were ſet downe by others, and then as they are vſed now a dayes.

Ma. I will, and therefore be attentiue.

Phi. I ſhall be ſo attentiue, that except I finde ſome greate doubt, I will not diſmember your diſcourſe till the ende.

The definition of a degree.

Ma. Thoſe which we now call Moodes, they tearmid degree of Muſicke: the definition they gaue thus: a degree is a certayne meane whereby the value of the principall notes is perceaued by ſome ſigne ſet before them, degrees of muſicke they made three,

Three degrees

Moodes.

Moode: *Time* and *Prolation*.

Phi. What did they tearme a *Moode?*

Ma. *The dew meaſuring of Longes and Larges*, and was either *greater or leſſer.*

Great Moode.

Phi. What did they tearme the *great moode*?

Ma. *The dew meaſuring of Larges by Longes*, and was either perfect or vnperfect.

Phi. What did they tearme the *Great moode perfect?*



Ma.

Ma. That which gaue to the Large three Longes, for in both Moode, time, and prolation, that they tearme perfect which goeth by three: as the great Moode is perfect when three *longes* go to the *large*. The lesse Moode is perfect when three *brieses* go to the *long*: and time is perfect when three *semibrieses* go to the *briefe*. And his signe is thus. O3

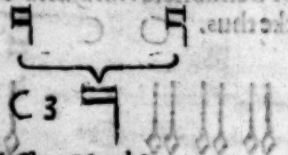
Franchinus Glareanus Lossius.



Phi. Which Moode did they terme, the great one imperfect?

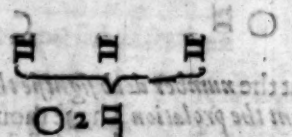
Ma. That *which gaue to the Large but two Longes*. His signe is thus, C3

Franchinus op. mus. it. trac. 3. cap. 2. Lossius lib. 2. cap 4. Peter Aron Tuscanello.



Phi. What did they call the *lesser Moode*?

Ma. That moode which measured the Longes by Breeues, and is either perfect or vnperfect. The lesse Moode perfect was *when the Long contained three Breeues*, and his signe is thus O2

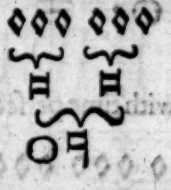


The lesse Moode vnperfect is, *when the Long containeth but two Breeues.* And his signe is thus: C2



Phi. VVhat called they *time?*

Ma. The dimension of the Breefe by Semibreeues: and is likewise perfect or vnperfect. *Perfect time is, when the Brief cõtaineth three semibreeues.* His signes are these, O3 C3 O



The time vnperfect is, *when the Briefe containeth but two semibrees*, whose signes are these: O2 C2 C



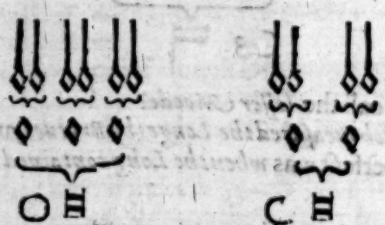
Phi.

Phi. What is *Prolation?*

Ma. It is the measuring of Semibriefs *by* Minoms, and is either more or lesse. *The more prolation is, when the* Semibrief *containeth three* Minoms, his signes be these: ⊙ ☾

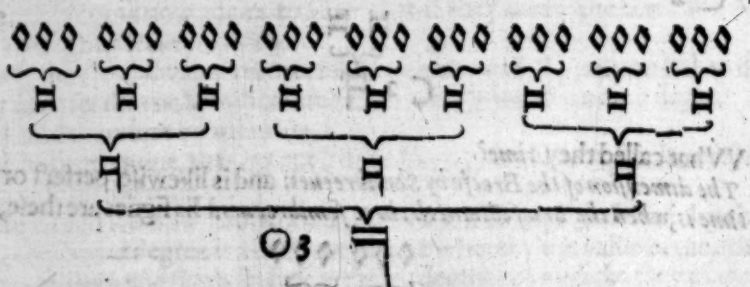


The lesse prolation is when the Semibriefe *containeth but two* Minomes. The signe whereof is the absence of the pricke thus. ○ ☾



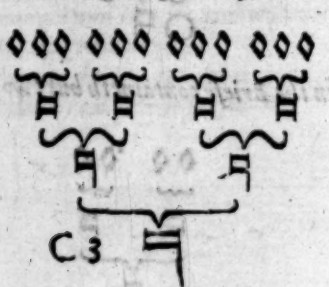
So that you may gather that the *number doth signifie the mode, the circle the time, and the presence or absence of the poynt the prolation.* I haue thought good for your further knowledge to set downe before you the examples of all the Moodes, ioyned to their times and prolations: to begin with the great Moode perfect. Here is his ensample following without any prolation, because in this Moode it is alwaies **vnperfect.*

*Great Mood and time perfect.



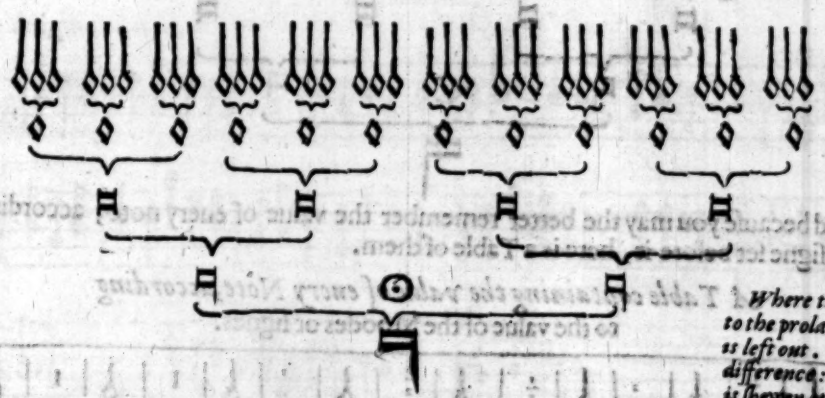
The great Moode vnperfect, with time perfect, is set downe thus.

Great Moode vnperfect and time perfect



The

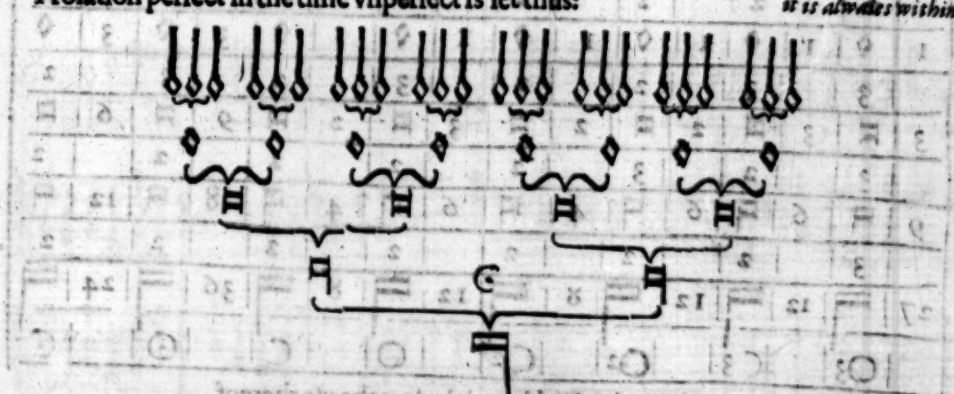
The *lesser Moode perfect* and *vnperfect*, may be gathered out of the former two. It followeth, to set downe the Prolation in the times perfect and vnperfect: Prolation perfect in the time perfect is thus:



Great Moode imperfect, Small Moode imperfect, time and prolation both perfect.

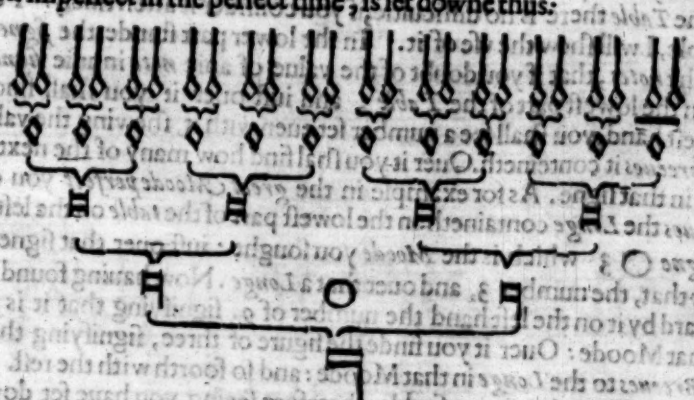
Where there is respect had to the prolation, the Moode is left out. But yet to make a difference: when the Moode is shewen it is set by the Larg: when the prolation is shewen, it is alwaies within.

Prolation perfect in the time vnperfect is set thus:



Great Moode imparfect, Small Moode imperfect, time imperfect and prolation perfect.

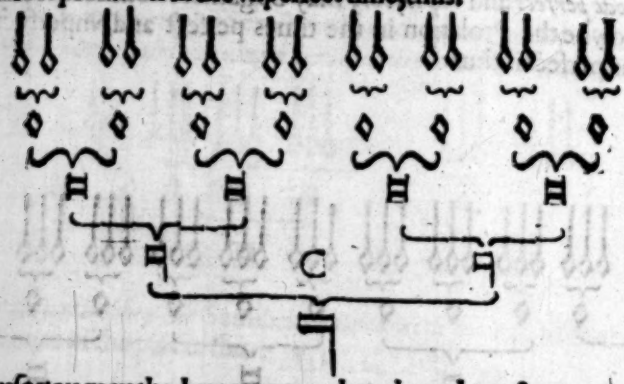
Prolation imperfect in the perfect time, is set downe thus:



Both Moodes imperfect, time perfect & prolation vnperfect.

The vnperfect prolation in the vnperfect time, thus.

Both Moodes, time & prolation vnperfect.



And becauſe you may the better remember the value of euery note, according to euery ſigne ſet before it, here is a Table of them.

A Table containing the value of enery Note, according to the value of the Moodes or ſignes.
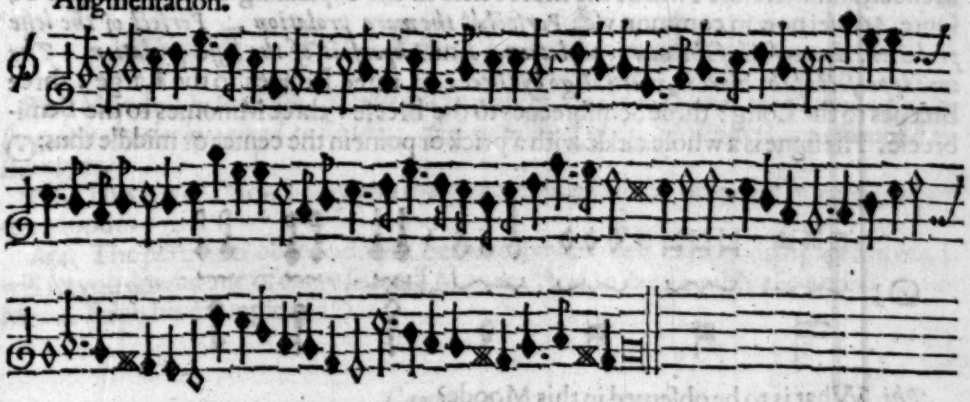
| | | |

time) in the *Treble* and *Meane* partes. The *Tenor* part expreſſeth the *leſſer moode perfect*, that is, three *Breeues* to the *Longe*, *the blacke Longs containe but two Breeues*. But *when a white Breefe or a Breefe reſt doeth immediatly follow a Longe, then the Longe is but two Breeues*, as in your Tenor appeareth. Your Baſe expreſſeth *time perfect*, *where euerie Breefe containeth three Semibreeues*, except *the blacke*, which containeth but two.
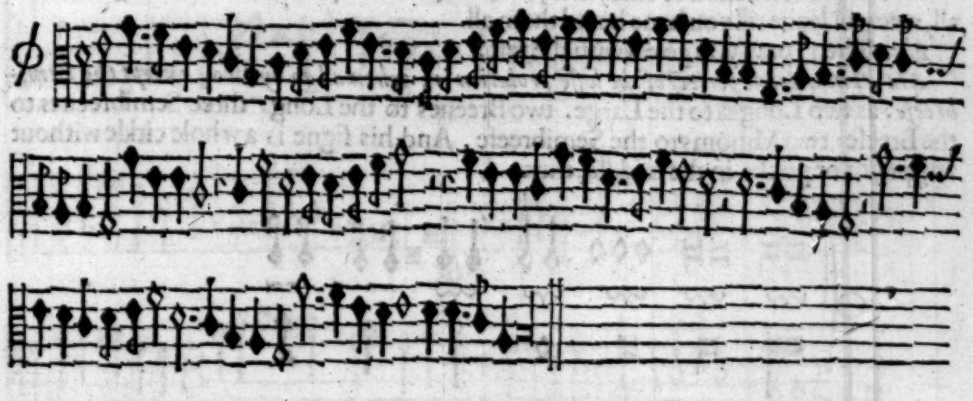
This is imperfection, whereof hereafter.

Diſcantus.

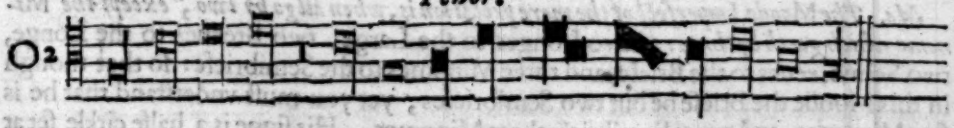
Augmentation.



Altus.
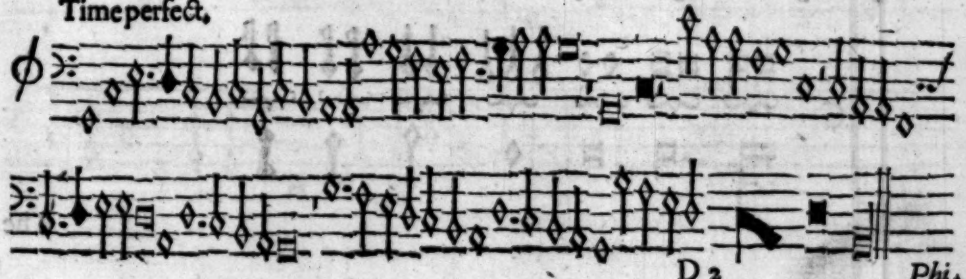


Tenor.



Baſsus.

Time perfect.
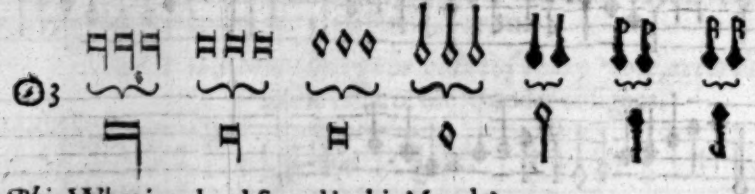


Phi. So much of this ſong I vnderſtand as the knowledge of the degrees hath ſhowen mee: the reſt I vnderſtand not.

Ma. The reſt of the obſeruations belonging to this, you ſhall learne, when wee haue ſpoken of the *Moodes*.

Phi. You haue declared the *Moodes* vſed in old times ſo plainly, that I long to heare the other ſort of *Moodes*, and therefore I pray you now explaine them.

Ma. Although they differ in order of teaching & name, yet are they both one thing in effect, and therefore I will be the more briefe in the explaining of them. There be foure *Moodes* now in common vſe: *Perfect of the more prolation. Perfect of the leſſe prolation. Imperfect of the more prolation.* And *Imperfect of the leſſe prolation. The moode perfect of the more is, when all go by three:* as three Longes to the Large: three Breeues to the Long: three Semibreeues to the Breefe: three Minomes to the Semibreefe. His ſigne is a whole cirkle with a prick or point in the center or middle thus: ⊙

Expoſition of the foure vſuall Moodes.



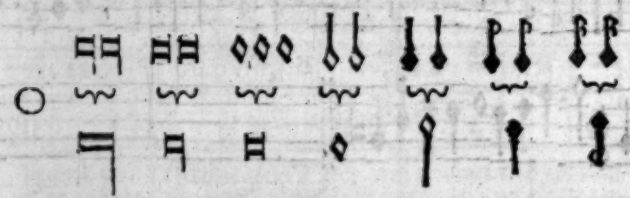
Perfyte of the More.

Phi. What is to be obſerued in this Moode?

Ma. The obſeruation of euery one, becauſe it doth depend of the knowlege of them all, wee will leaue till you haue heard them all.

Phi. Then I pray you go on with the reſt.

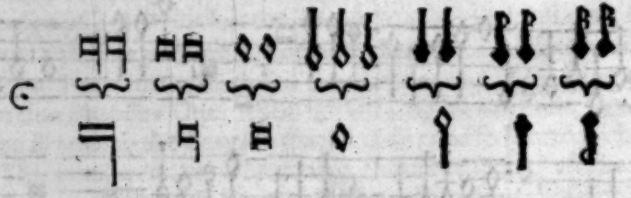
Ma. The Moode perfect of the leſſe prolation is, when all go by two, except the Semibreefe: as two Longes to the Large. two Breeues to the Long: three Semibreeues to the Breefe: two Minoms to the Semibreefe. And his ſigne is a whole cirkle without any poynt or pricke in the middle, thus.



Perfyte of the Leſſe.

Phi. Verie well. Proceede.

Ma. The Moode Imperfect of the more prolation is, when all go by two, except the Minome which goeth by three: as two Longes to the Large, two Breeues to the Longe, two Semibreeues to the Briefe, and three Minomes to the Semibriefe: ſo that though in this Moode the Briefe be but two Semibriefes, yet you muſt vnderſtand that he is ſixe Minomes, and euery Semibriefe three Minomes. His ſigne is a halfe cirkle ſet at the beginning of the ſong, with a prick in the middle, thus.

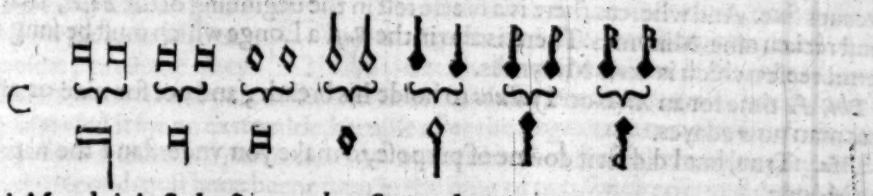


Imperfyte of the More.

The

The Moode Imperfect of the leſſe prolation is, when all go by two: as two Longes to the Large, two Breeues to the Longe, two Semibriefes to the Briefe, and two Minomes to the Semibriefe, two Crotchets to the Minome, &c. His ſigne is a halfe cirkle without a pricke or poynt ſet by him, as thus.

Imperfyte of the Leſse.
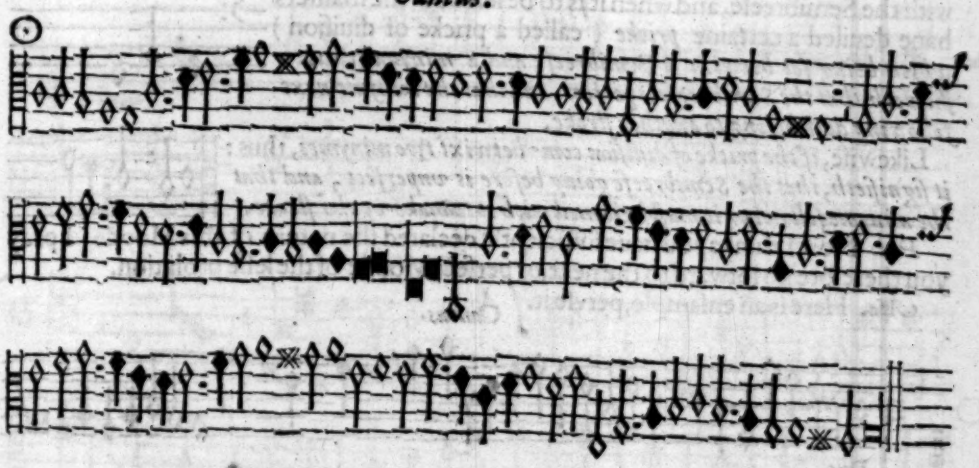


This Moode is in ſuch vſe, as *when ſo euer there is no Moode ſet at the beginning of the ſong, it is alwaies imagined to be this*: and in reſpect of it, all the reſt are eſteemed as ſtrangers.
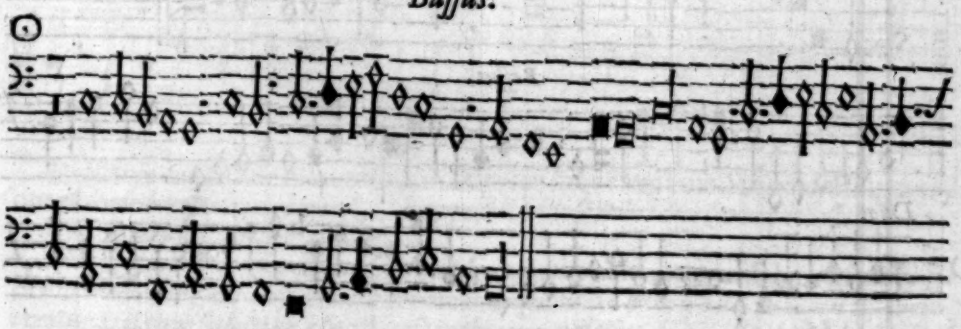
Phi. This is well. Now I pray you ſhewe mee what is to be obſerued in euery one of the Moodes?

Ma. The perticuler obſeruations, becauſe they are beſt conceiued by examples, I will ſet you downe one of enery ſeuerall Moode. And to begin with *the perfect of the Moore*. Take this example of a *Duo*.

Cantus.



Baſſus.



Phi.

Phi. Now I praie you begin and ſhewe mee how I may keepe right time in this example.

The value of ſome Notes in this Moode.

Ma. In this *Cantus* there is no difficultie if you ſing your Semibreeſes three Minyms a peece (the blacke excepted, which is alwaies but two) your Breeues nine, & your black Breeues ſixe. And whereas there is a breefe reſt in the beginning of the *Baſe*, that you muſt recken nine Minymes. There is alſo in the *Baſe* a Longe which muſt be ſung nine Semibreeſes which is xxvii. Minymes.

Phi. A time for an *Atlas* or *Typhaus* to holde his breath, and not for mee or any other man now adayes.

Ma. True, but I did ſet it downe of purpoſe, to make you vnderſtand the nature of the Moode.

A director, and the vſe therof.

Phi. You did well But I praie you, what is that which you haue ſet at the end of the verſe, thus:

Ma. It is called an *Index* or *director*: for looke in *what place it ſtandeth, in that place doth the firſt note of the next verſe ſtand.*

Phi. But is there no other thing to be obſerued in this Moode?
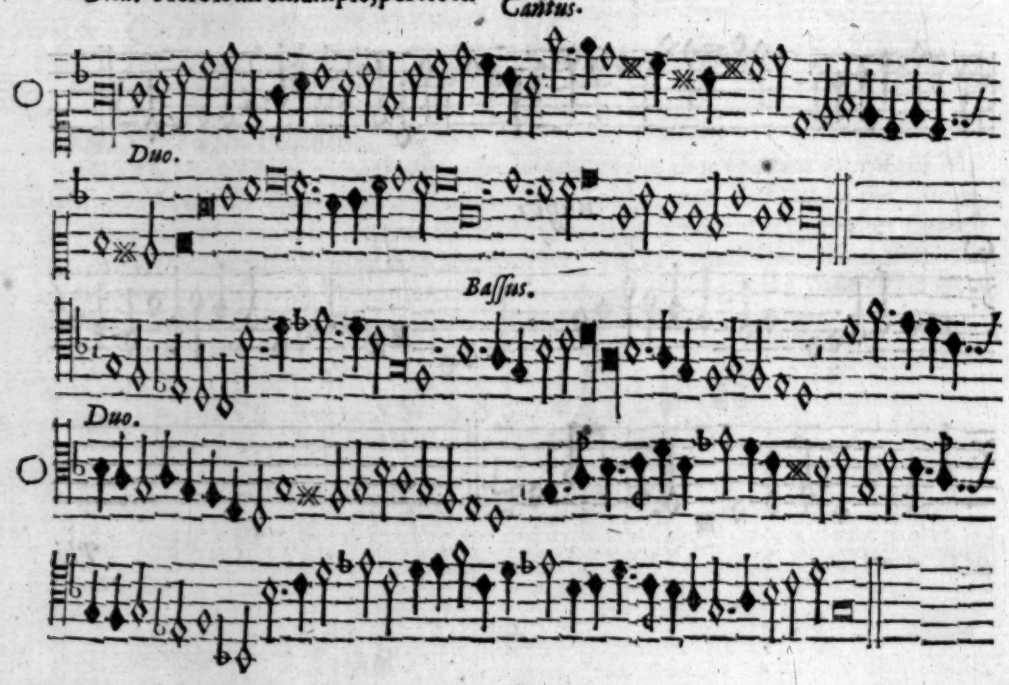
Ma. Yes, for though in this Moode, and likewiſe in the other of this prolation, euerie Semibreeſe be three Minymes: yet *if an odd Minyme come immediatly either after or before* (but moſt commonly after) *a ſemibreeſe, then is the ſemibreeſe ſung but for two minymes*, and that other Minyme maketh vp the nomber for the ſtroke. But to the intent that the ſinger may the more eaſily perceiue when the Minyme is to be taken in with the Semibreeſe, and when it is to be left out: the maiſters haue deuiſed a certaine *pricke* (called a pricke of diuiſion) *which being ſet betwixt a Semibreeſe and a minyme* thus: *ſheweth, that the Semibreeſe is perfect, and that the minyme next following doth belong to another ſtroke.*

A prick of diuiſion, with the nature & vſe thereof.
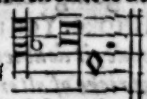
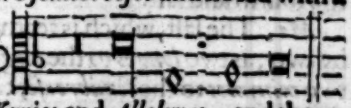
Likewiſe, *if the pricke of diuiſion come betwixt two minymes*, thus: *it ſignifieth, that the Semibreeſe going before is vnperfect, and that the minyme following it muſt be ioyned with it to make vp the ſtroke.*

Phi. Now I thinke you haue ſufficiently declared the nature of this Moode: I pray you therefore go forward to the next, or perfect Moode of the leſſe prolation.

Ma. Here is an enſample, perviſe it.
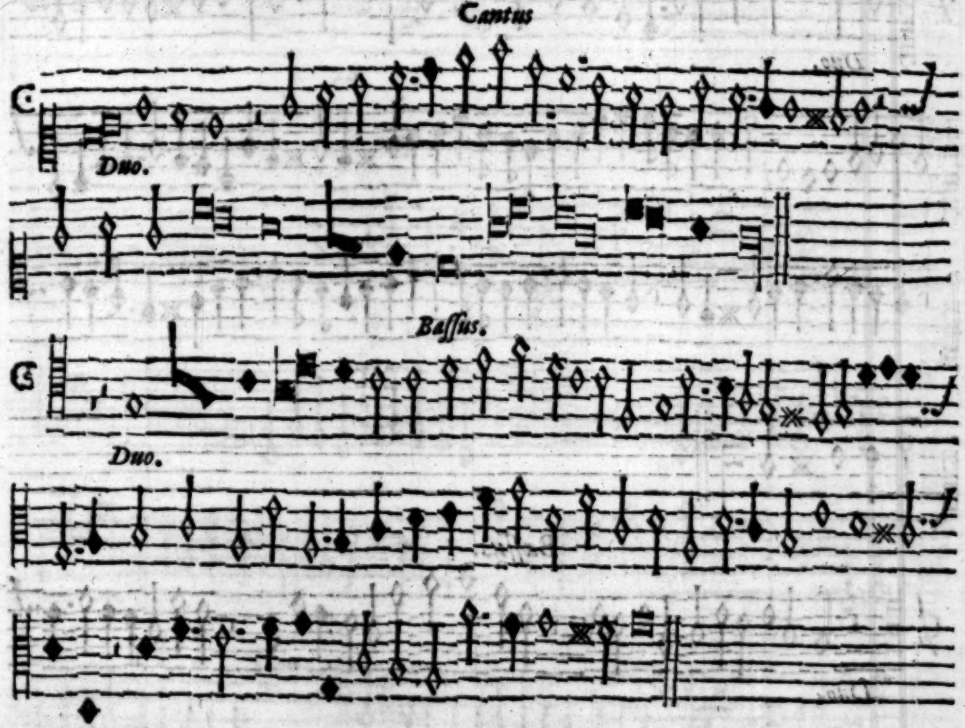


Phi. In this laſt alſo I praie you begin with your *ſtroke* and *time*.

Ma. In this Moode euery *ſemibreefe* is two *minymes* or one full ſtroke. Euery *breefe* three *ſemibreefes*, *except it be blacke, in which caſe it is but two.* Euery *longe* is ſixe *ſemibreefes*, except it be blacke, and then it is but foure, *or haue a ſemibreefe following it noted with a prick of diuiſion thus:*  *and then it is fiue, and the other ſemibreefe maketh vp the full time of ſixe.* And though this hath beene receiued by the compoſers, yet haue they but ſmall reaſon to allow of it: for of *Iuſquin* they had it in the Tenor part of the *Gloria* of his Maſſe *Aue Maris ſtella*: but *Iuſquin* in that place vſed it for an extremitie, becauſe after the *longe* came two *ſemibreefes* & then a *breefe*: ſo that if the firſt *ſemibreefe* had not beene taken in for one belonging to the *longe*, the ſecond muſt haue beene ſong in the time of two *ſemibreefes* and noted with a pricke of alteration, as in theſe his notes you may ſee.  And though (as I ſaid) he vſed it vpon an extremitie, yet finde I it ſo vſed of many others without any neceſsitie. And amongeſt the reſt maſter *Tauerner* in his *Kyries* and *Alleluyas*, and therefore I haue ſet it downe in this place becauſe you ſhould not be ignorant how to ſing ſuch an example if you ſhould finde any hereafter in other ſongs.

The value of the notes in this Moode.

The value of a Long hauing a ſemibreef with a prick of diuiſion after it.

It followeth to ſpeake of the thirde Moode which is the *Imperfect of the more prolation*, of which, let this be an example.



And as we did in the others, to begin with your ſtroke and time. Strike and ſing euery one of theſe *breefes* ſixe *minymes*, & euery one of the *ſemibreeues* (except the laſt) three.

Phi. And why not the laſt alſo?

Ma. If you remember that which I told you in the obſeruations of the perfect *moode* of this prolation, you would not aſke mee that queſtion: For *what I tolde you there concerning a minyme following a ſemibreefe in the more prolation, is as well to be vnderſtoode of a minyme reſt as of a minyme it ſelfe.*

Phi.

Phi. I crie you mercie, for in deede, if I had remembred the rule of the *minyme* I had not doubted of the *reſt*. But I pray you proceede.
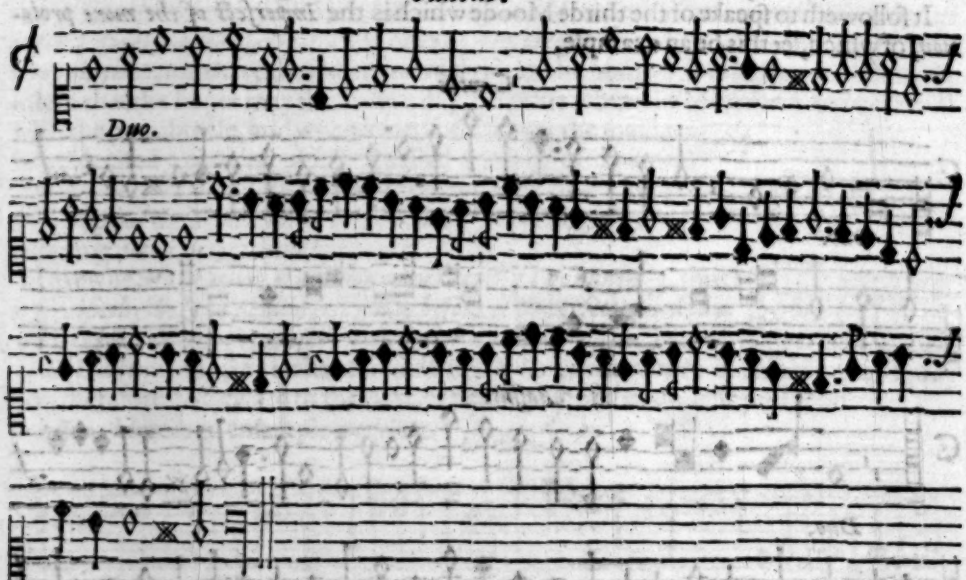
Ma. You ſee the *minyme* in *d la ſol* marked with a pricke, and if you conſider the tyming of the ſong, you ſhal finde that the *minym* going before that beginneth the ſtroke, ſo that thoſe two *minymes* muſt make vp a full ſtroke. You muſt then knowe, that *if you finde a prick ſo following a Minyme in this Moode, it doubleth the value therof & maketh it two Minymes*, and then is the pricke called *a pricke of alteration*. The blacke *ſemibriefe* is alwaies two *minymes* in this Moode, and the black *breefe* twiſe ſo much, which is foure *minymes*, and this is all to be obſerued in this Moode.

A pricke of alteratiou

Phi. All that I thinke I vnderſtand: therefore I praie you come to the declaration of the fourth and laſt.
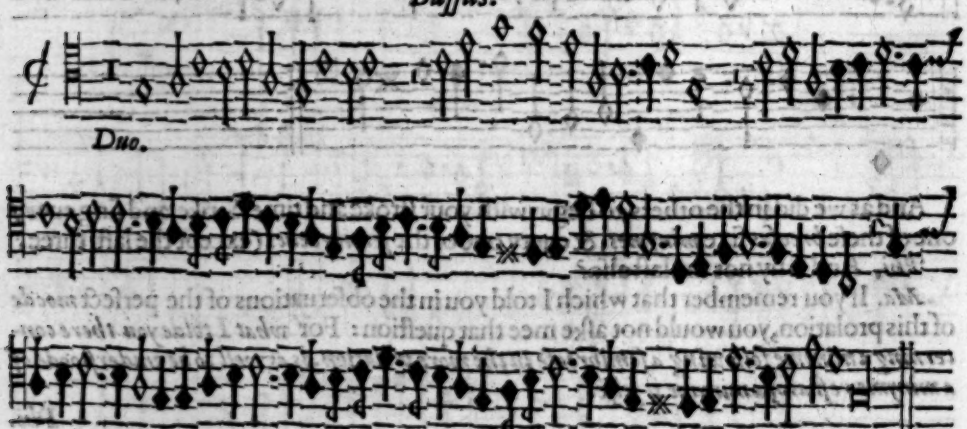
Ma. The laſt, which is tearmed the Imperfect of the leſſe prolation is, when all goe by two, as two *longes* to the *large*, two *breefes* to the *longe*, two *ſemibreefes* to the *breef*, two *minymes* to the *ſemibreefe*, two *crochets* to the *minyme*, two *quauers* to the *crochet*, and two *ſemiquauers* to the *quauer*, and ſo foorth, Example.

Cantus.



Duo.

Baſſus.
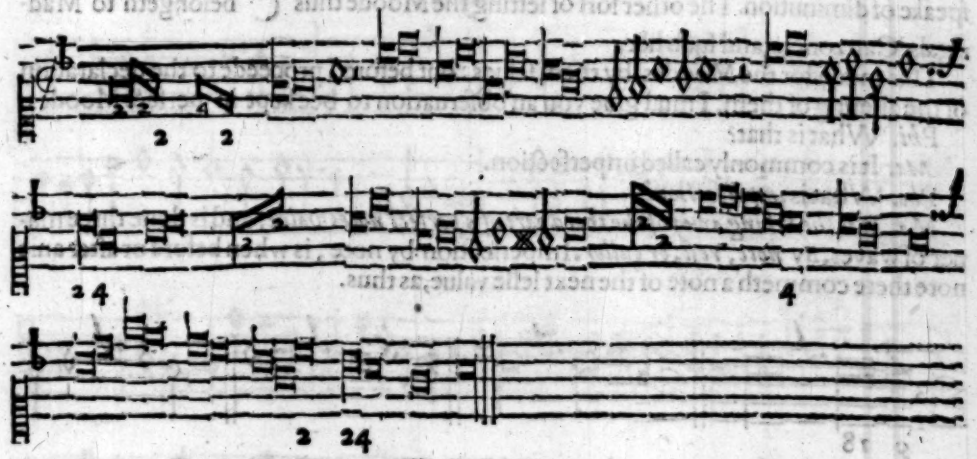


Duo.
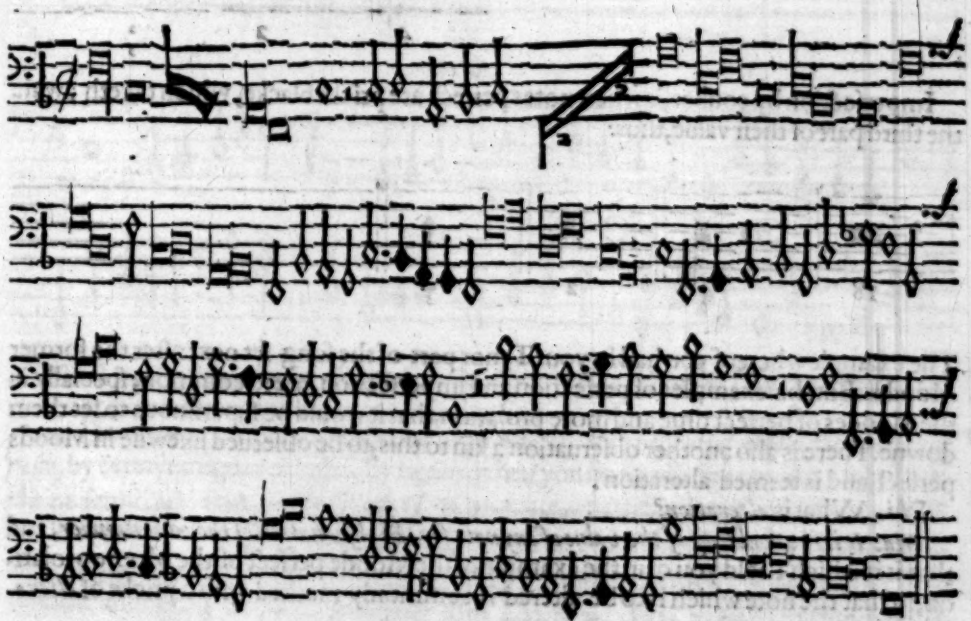
The

The ſigne of this Moode ſet with a ſtroke parting it thus ☾ *cauſeth the ſong before, which it is ſet, to be ſo ſong as a breefe or the value of a breefe in other notes, make but one ful ſtroke,* and is proper to *motetes ſpecially when the ſong is prickt in great notes.*

Cantus.



Baſſus.



Although that rule bee not ſo generally kept: but that the compoſers ſet the ſame ſigne before ſongs of the *ſemibriefe* time: But this I may giue you for an infalable rule, that if a ſong of many parts haue this Moode of the imperfect of the leſſe prolation, ſet in one parte with a ſtroke through it, and in another part without the ſtroke, than is that parte

which hath the ſigne with the ſtroke ſo diminiſhed, as one *briefe* ſtandeth for a *ſemibriefe* of the other part which hath the ſigne without the ſtrok, whereof you ſhal ſee an euident example after that we haue ſpoken of the proportions. But if the ſigne be croſſed thus ⊄ then is the ſong ſo noted, ſo diminiſhed in his notes, as foure *ſemibriefes* are ſong but for one, which you ſhall more cleerely perceiue heereafter, when we come to ſpeake of diminution. The other ſort of ſetting the Moode thus C belongeth to Madrigals, Canzonets, and ſuch like.

Zaccone. Berthuſius cum alijs.

This much for the Moodes by them ſelues: but before I proceede to the declaration of the altering of them, I muſt giue you an obſeruation to bee kept in perfect Moodes.
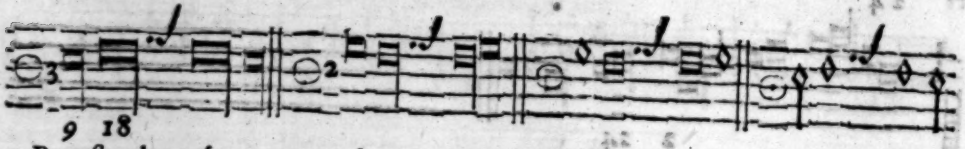
Phi. What is that?

Ma. It is commonly called imperfection.

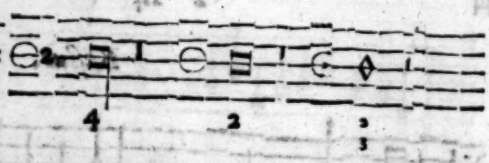
Imperfection.

Phi. What is *imperfection?*

Ma. It is the taking away of the third part of a perfect notes value, and is done three maner of wayes, By *note, reſt, or cullor*. Imperfection by note, is when before or after anie note there commeth a note of the next leſſe value, as thus.



By reſt, when after any note there commeth a reſt of the next leſſe value, as thus:



Imperfection by coullor, is when notes perfect are prickt blacke, which taketh awaie the third part of their value, thus:



The example whereof you had in your Tenor part of the ſong ſet next after the former Moodes. But the examples of perfection and imperfection, are ſo common, ſpecially in the Moodes of perfect time and more prolation, that it would be ſuperfluous to ſet them downe. There is alſo another obſeruation a kin to this, to be obſerued likewiſe in Moods perfect, and is termed alteration.

Phi. What is *alteration?*

Alteration.

Ma. It is the doubling of the value of any note for the obſaruation of the odde number, and that is it which I told you of in the example of the Moode perfect of the Moore prolation, ſo that the note which is to be altered is commonly marked with a pricke of *alteration.*

Phi. Now I pray you proceed to the alteration of the Moodes.
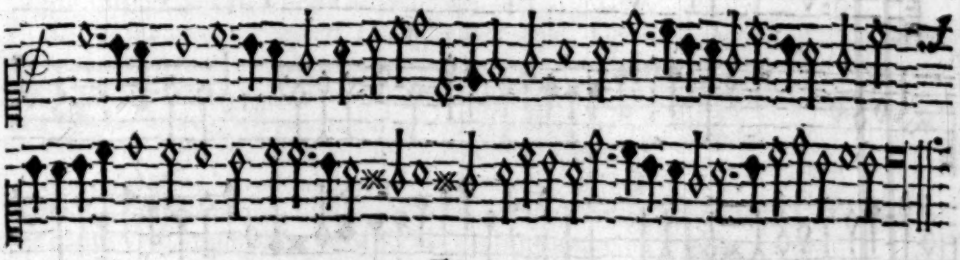
Augmentation

Ma. Of the altering of the Moods proceedeth *augmentation, or diminution, augmentation proceedeth of ſetting the ſigne of the more prolation in one parte of the ſonge onely, and not in others*, and is an increaſing of the value of the notes aboue their common and eſſentiall valor, which commeth to them by ſignes ſet before them, or Moodes ſet ouer them, or numbers ſet by them. Augmentation by numbers is when proportions of the leſſe in æqualitie are ſet down, meaning that euery note and reſt
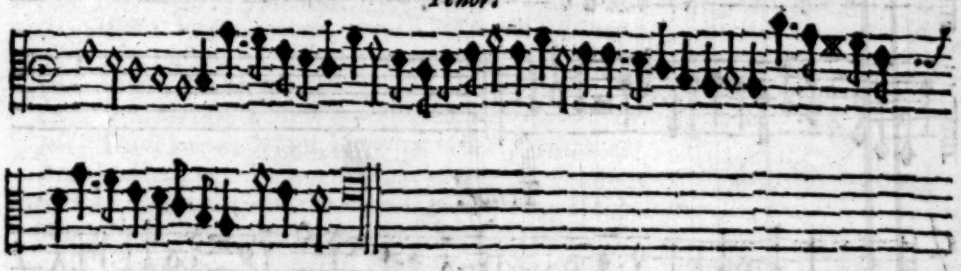
following

following are ſo often to bemultiplyed in them ſelues, as the lower number contayneth the higher thus. 1/2 1/3 1/4 &c. that is, the *minym* to be a *ſemibrief*, the *ſemibrieſe* a *brieſe* &c. but by reaſon that this is better conceiued by deede than worde, heere is an example of *augmentation* in the Tenor part.
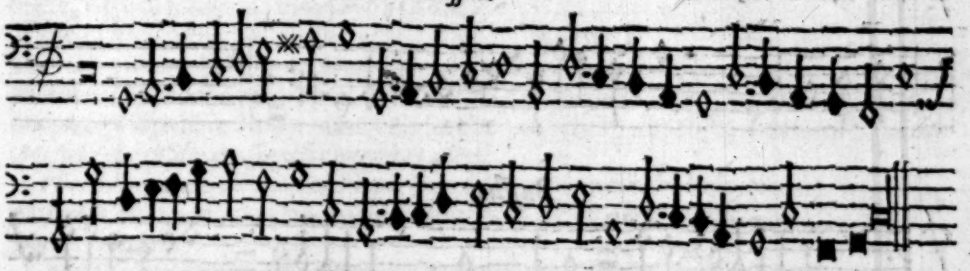
Cantus.



Tenor.



Baſſus.
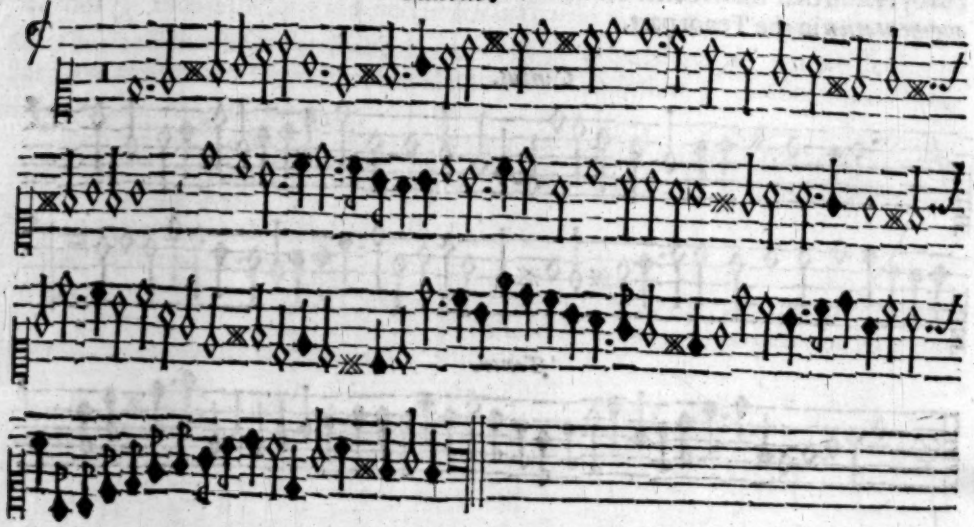


Phi. I con you thanke for this enſample, for in deed without it I had hardly conceaued your words, but now proceede to diminution.

Ma. *Diminution is a certaine leſſening or decreaſing of the eſſential value of the notes and reſts*, by certayne ſignes or rules, by ſignes, when you finde a ſtroke cutting a whole circle or ſemicircle thus, ⌀ ◖ ⌀ ◖ But when (as I tolde you before) a circle or halfe circle is croſſed thus ⊖ ☾ it ſignifieth diminuti on of diminutiõ, ſo that wheras a note of the ſigne once parted was the halfe of his owne value: here it is but the quarter. By a number added to a cirkle or *ſemicircle* thus. ◯2 ◖2 ⊙2 ◖2. alſo by proportionate numbers as thus. 2/1 dupla. 3/1 tripla 4/1 quadrupla &c. By a *ſemicircle* inuerted thus ◗ ⊙ and this is the moſt vſuall ſigne of diminution, diminiſhing ſtil the one halfe of the note: but if it be daſhed thus, ◗ 𝅗𝅥 it is double diminiſhed. Diminution.
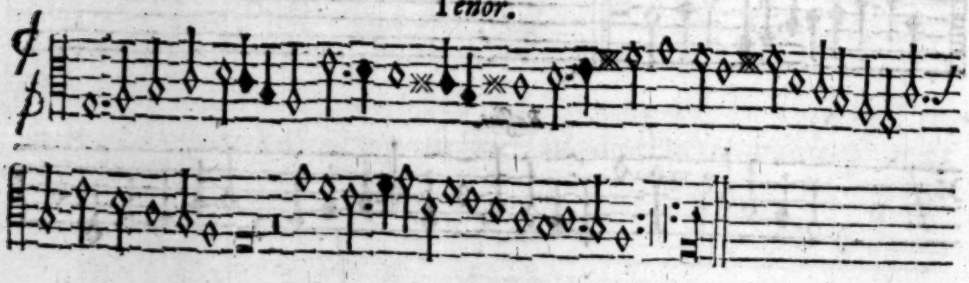
Phi. As you did in the *augmentation*, I pray you gine me an example of *diminution*.

Ma. Lo, here is one.
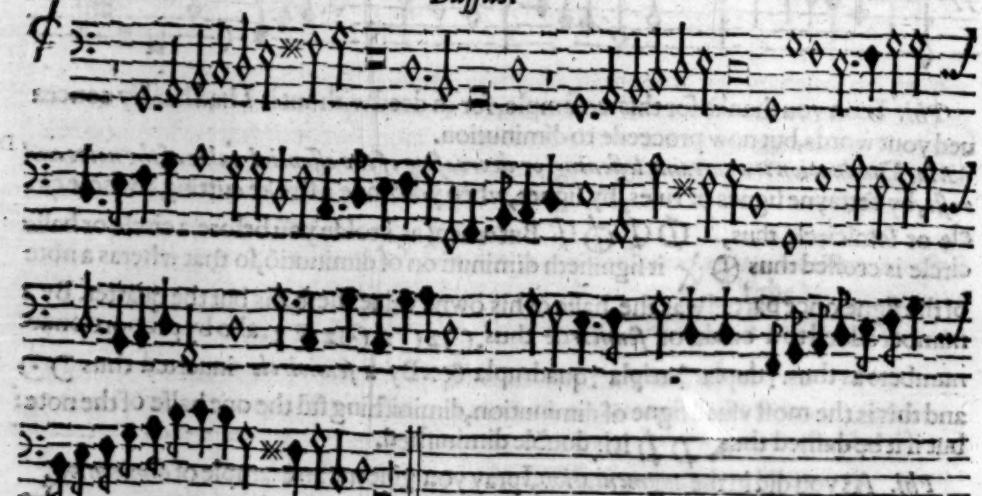
Cantus.



Tenor.



Bassus.



Where

Where you see *two Moodes set to one part, the one thus* ☌ *the other retorted thus* D signifyng that the first must serue you in your first singing till you come to this signe :||: where you must begin againe and sing by the retort in halfe tyme (that is, as rounde againe as yon did before) till you come againe to the same signe, and then you must close with the note after the signe.

Phi. What do you terme a *retorted Moode?* A Retort.

Ma. It is *a Moode of imperfect time set backward*, signifyng that the Notes before which it is set must be sung as fast againe as they were before, as in your former example, at the second singing, that which was a *semibreef* at the first you did sing in the time of a *minyme*, and the *minyme* in the time of a *crochet*.

Phi. Why did you saie a Moode of imperfect time?

Ma. Because a Moode of perfyt time cannot be retorted.

Phi. Of the lesse prolation I haue had an exsample before, therefore I praie you let me haue an ensample of the imperfect of the More retorted.

Ma. Although by your former example, you may well enough comprehend and perceiue the nature of a retort, yet will I to satisfie your request, giue you an example of that Moode, with manie others after wee haue spoken of the proportions.

Phi. What is *Proportion?* Proportion.

Ma. It is *the comparing of numbers placed perpendicularly one ouer another.*

Phi. This I knewe before, but what is that to Musicke?

Ma. In deede wee doe not in Musicke consider the numbers by themselues, but set them for a signe to signifie the altering of our notes in the time.

Phi. Proceede then to the declaration of proportion.

Ma. Proportion is either of equalitie or vnequalitie. *Proportion of æqualitie*, is the comparing of two æquall quantities togither, in which, because there is no difference, we will speake no more at this time. *Proportion of inæqualitie* is, when two things of vnequall quantitie are compared togither, and is either of the more or lesse inæqualitie. *Proportion of the more inæqualitie* is, when a greater number is set ouer and compared to a lesser, and *in Musicke doeth alwaies signifie diminution. Proportion of the lesse inæqualitie* is, where a lesser number is set ouer, and compared to a greater, as $\frac{2}{3}$, *and in Musicke doeth alwaies signifye augmentation.* Proportion of the more inæqualitie doth in Musicke alwaies signifie diminution.

Phi. How manie kindes of *Proportions* doe you commonly vse in Musicke? for I am perswaded it is a matter impossible to sing them all, especially those which be tearmed *superpercients.*

Ma. You saie true, *although there be no proportion so harde but might be made in* Musicke, *but the hardnesse of singing them, hath caused them to be left out*, and therefore there be but fiue in most common vse with vs: *Dupla, Tripla, Quadrupla, Sesquialtera, and Sesquitertia.*

Phi. What is *Dupla* proportion in Musicke?
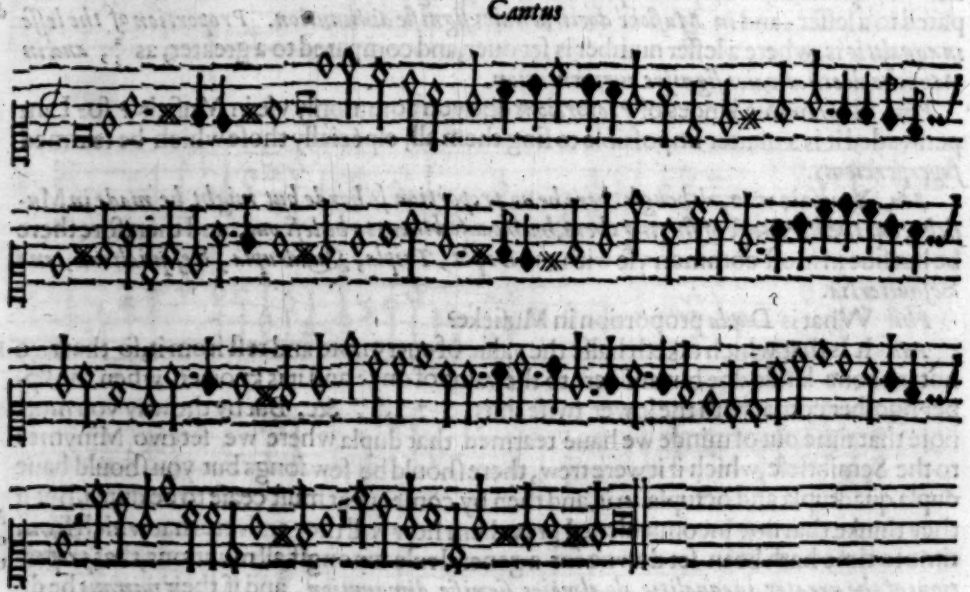
Ma. It is that which taketh halfe the value of euery note and rest from it, so that two notes of one kinde doe but answere to the value of one: and it is knowen when the vpper number contayneth the lower twise thus. $\frac{2}{1}$ $\frac{2}{1}$ $\frac{4}{2}$ $\frac{4}{2}$ &c. But by the way you must note that time out of minde we haue tearmed that dupla where we set two Minymes to the Semibriefe, which if it were trew, there should be few songs but you should haue dupla quadrupla and octupla in it, and then by consequent must cease to be dupla. But if they thinke that not inconuenient, I pray them how will they answere that which from time to time hath been set downe for a generall rule amongst all musitions, that *proportions of the greater inequalitie, do alwaies signifie dimunution*, and if their *minyms* be diminished, I pray you how shall two of them make vp the time of a full stroke, for *in all* Dupla. A confutation of Dupla in the minyme.

propor-
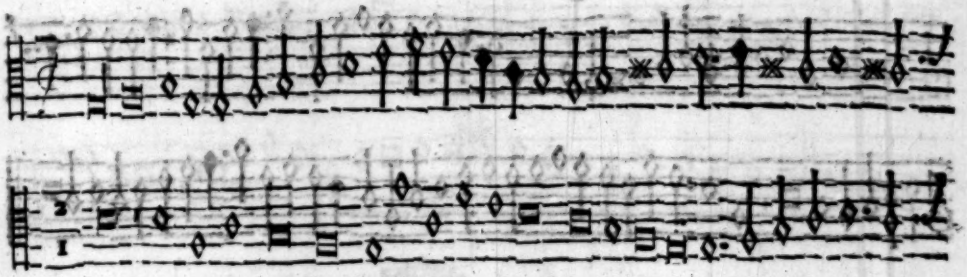
proportions the vpper number ſignifieth the ſemibriefe, and the lower number the ſtroke, ſo that as the vpper number is to the lower, ſo is the *ſemibriefe* to the ſtroke. Thus if a man would goe ſeeke to refute their *Inueterat* opinions, it were much labour ſpent in vayne: but this one thing I will adde, that they haue not their opinion confirmed by the Teſtimony of any, either muſition or writer, where as on the other ſide, all who haue beene of any name in Muſicke, haue vſed the other dupla, and ſet it downe in their works, as you may ſee in the example following, confirmed by the authorities of *Peter Aron, Franchinus, Iordanus*, and nowe of late dayes, learned *Glareanus, Loſius, Liſtenius, Berhuſius* and a greate number more, all whome it were to tedius to nominate: true it is that I was taught the contrary my ſelfe, and haue ſeene many old written books to the ſame ende. But yet haue I not ſeene any publiſhed vnder any mans name: but if their opinion had been true, I maruayle that non amongſt ſo many good muſitions haue eyther gone about to proue the goodneſſe of their owne waie, or refute the opinions of others from time to time by general conſent and approbation, taking new ſtrength: therefore let no man cauil at my doing in that I haue chaunged my opinion and ſet downe the proportions otherwiſe then I was taught them, For I aſſure them that if any man will giue mee ſtronger reaſon to the coutrary, than thoſe which I haue brought for my defence, I will not onely chaunge this opinion, but acknowledge my ſelfe debt bound to him, as he that hath brought me out of an error to the way of trueth.

Phi. I doubt not but your maiſter who taught you would thinke it as lawfull for you to goe from his opinion, as it was for *Ariſtotle* to diſalow the opinion of *Plato*, with this reaſon, that *Socrates* was his friend, *Plato* was his friend but verity was his greater friend.
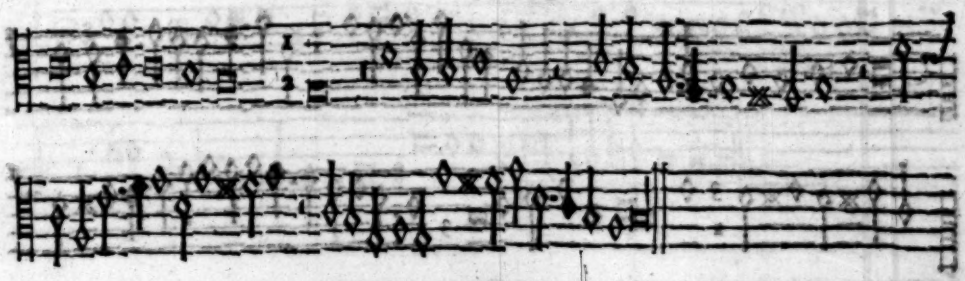
Ma. Yet will I (to content others) ſet downe the proportions at the ende of this treatiſe as they are commonly prickt now, to let you ſee that in the matter there is no difference betwixt vs, except onely in forme of pricking, which they doe in great notes and we in ſmall: and to the ende, that if any man like his owne way better than this, hee may vſe his owne diſcretion: But we goe too farre, and therefore peruſe your example.
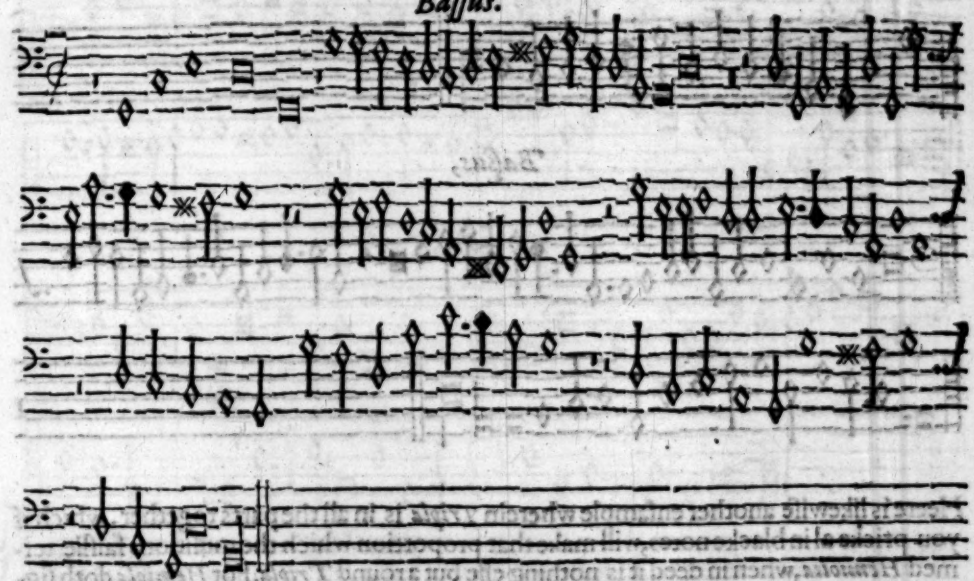


Tenor.



Diminution in tyme Dupla proportion.
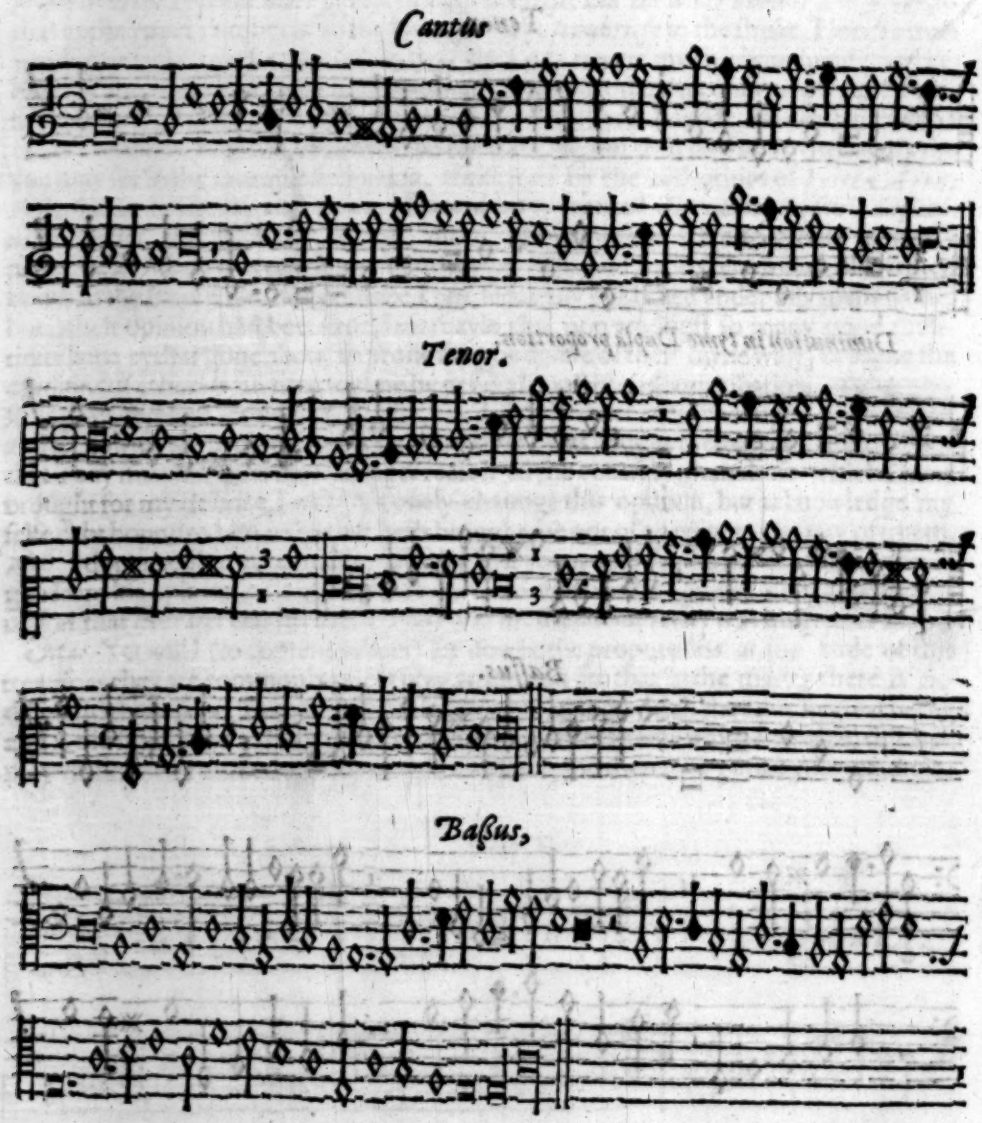


Bassus.



Phi. What is *tripla proportion in musicke?*
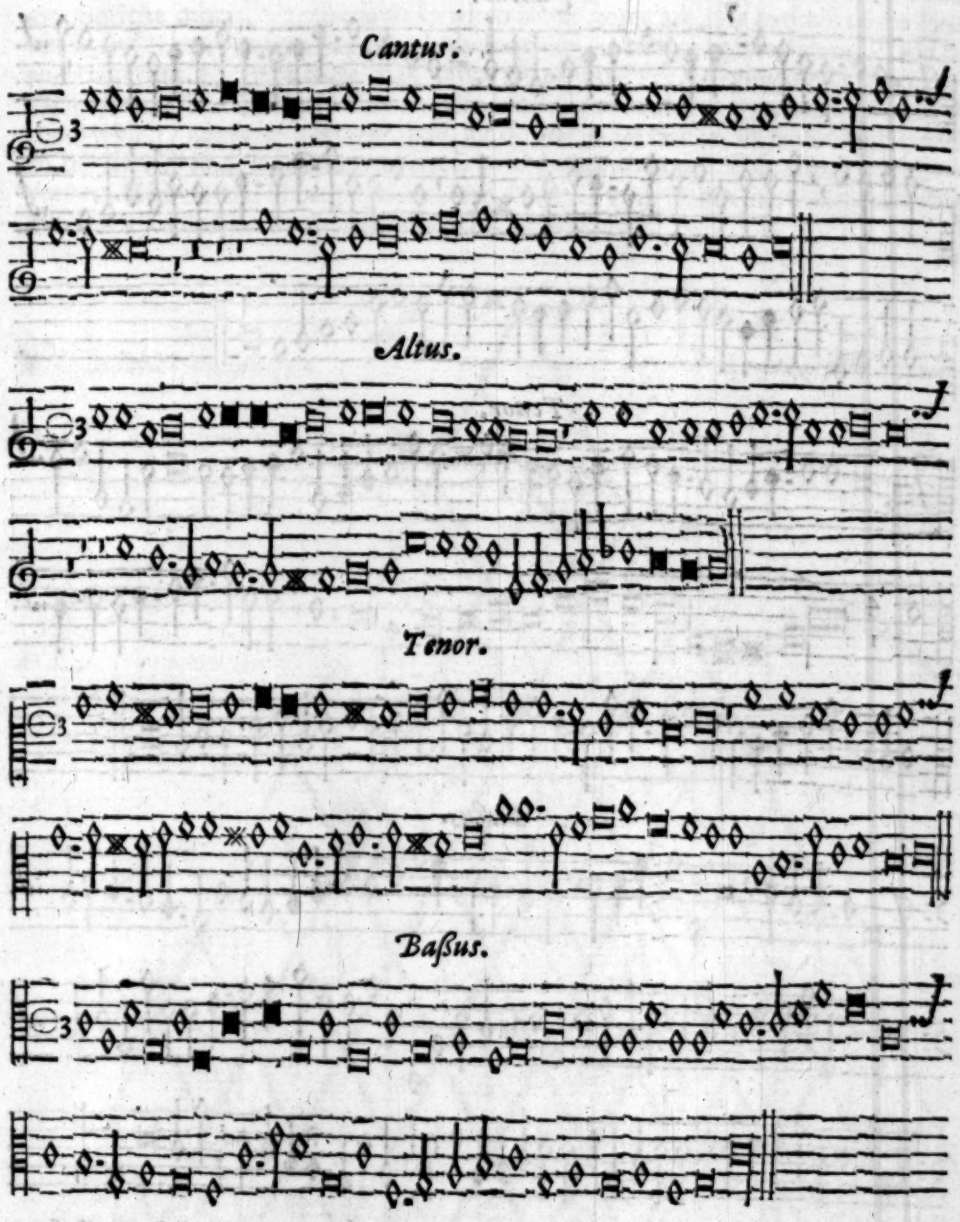
Ma. *It is that which diminisheth the value of the notes to one third part:* for three *briefes* are set for one, and three *semibriefes* for one, and is knowen when two numbers are set before the song, whereof the one containeth the other thrise thus $\frac{3}{1}$ $\frac{6}{2}$ $\frac{9}{3}$ For example of this proportion take this following. Tripla.

Cantus.



Heere is likewiſe another enſample wherein *Tripla* is in all the parts together, which if you pricke al in blacke notes, will make that proportion which the muſitions falſlie termed *Hemiolia*, when in deed it is nothing elſe but a round *Tripla*. For *Hemiola* doth ſignifie that which the *Latines* tearme Seſquipla or ſeſquialtra: but the good *Munks* finding it to goſomwhat rounder then common tripla, gaue it that name of *Hemiolia* for lacke of another. But for their labour they were roundly taken vp by *Glareanus*, *Loſſius* and others.

A confutation of hemiolia,



Phi. Proceed now to Quadrupla.

Ma. Quadrupla is a proportion deminiſhing the value of the notes to the quarter of that which they were before, & it is perceiued in ſinging, when a number is ſet before the ſong, comprehending another foure times, as $\frac{4}{1}$ $\frac{8}{2}$ $\frac{12}{4}$ &c.
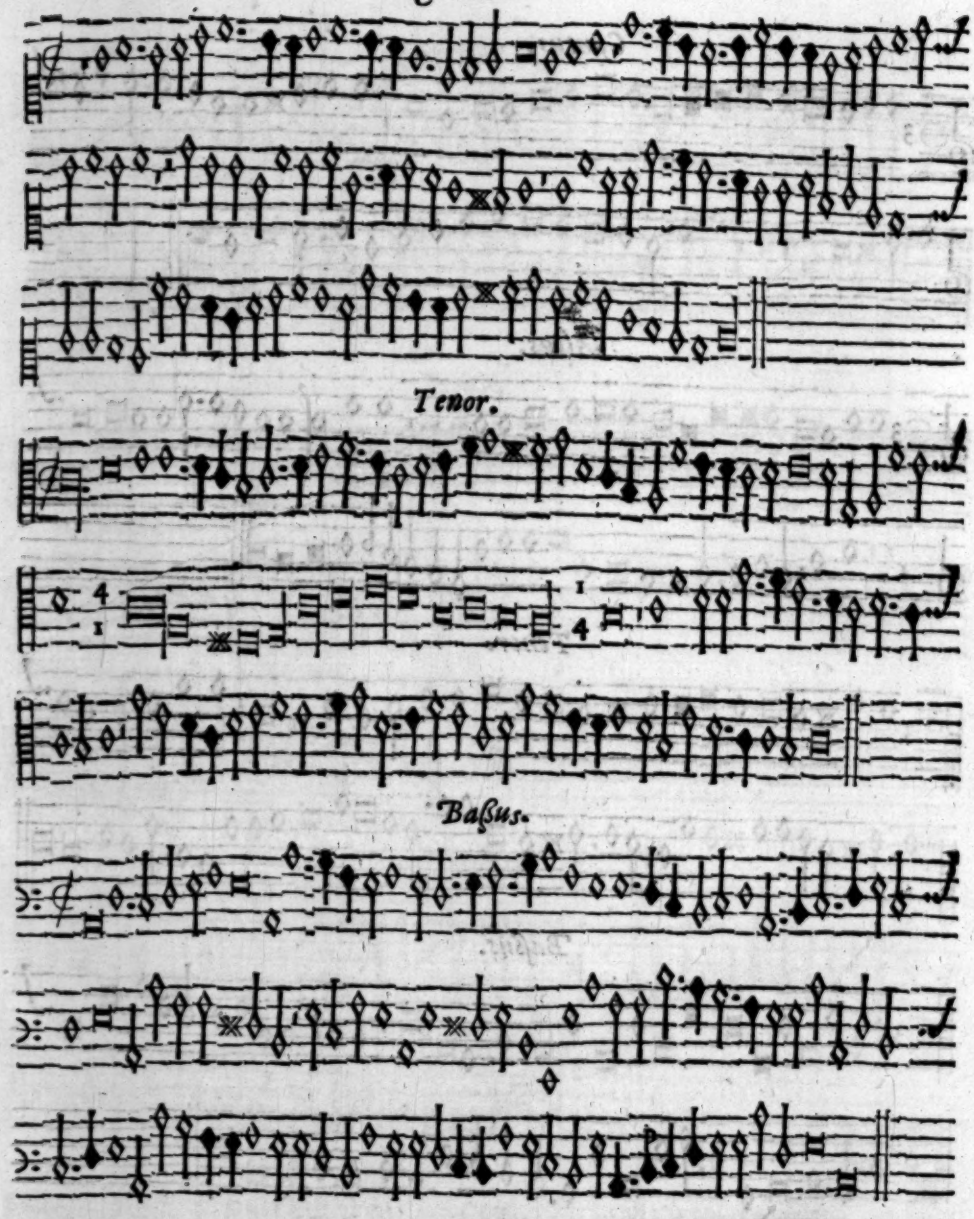
Phi. I pray you giue me an enſample of that.

Ma. Heere is one.

Cantus.

Tenor.

Baßus.



Quintupla and Sextupla I haue not ſeene vſed by any ſtranger in their ſongs (ſo far as I remember) but heere we vſe them, but not as they vſe their other proportions, for wee call that ſextupla, where wee make ſixe black *minyms* to the *ſemibreſe*, and quintupla when we haue but fiue &c. But that is more by cuſtome then reaſon.

Phi. I pray you giue me an example of that.

Ma. You ſhall heereafter: but we will ceaſe to ſpeake any more of proportions of multiplicitie, becauſe a man may conſider them infinitly.

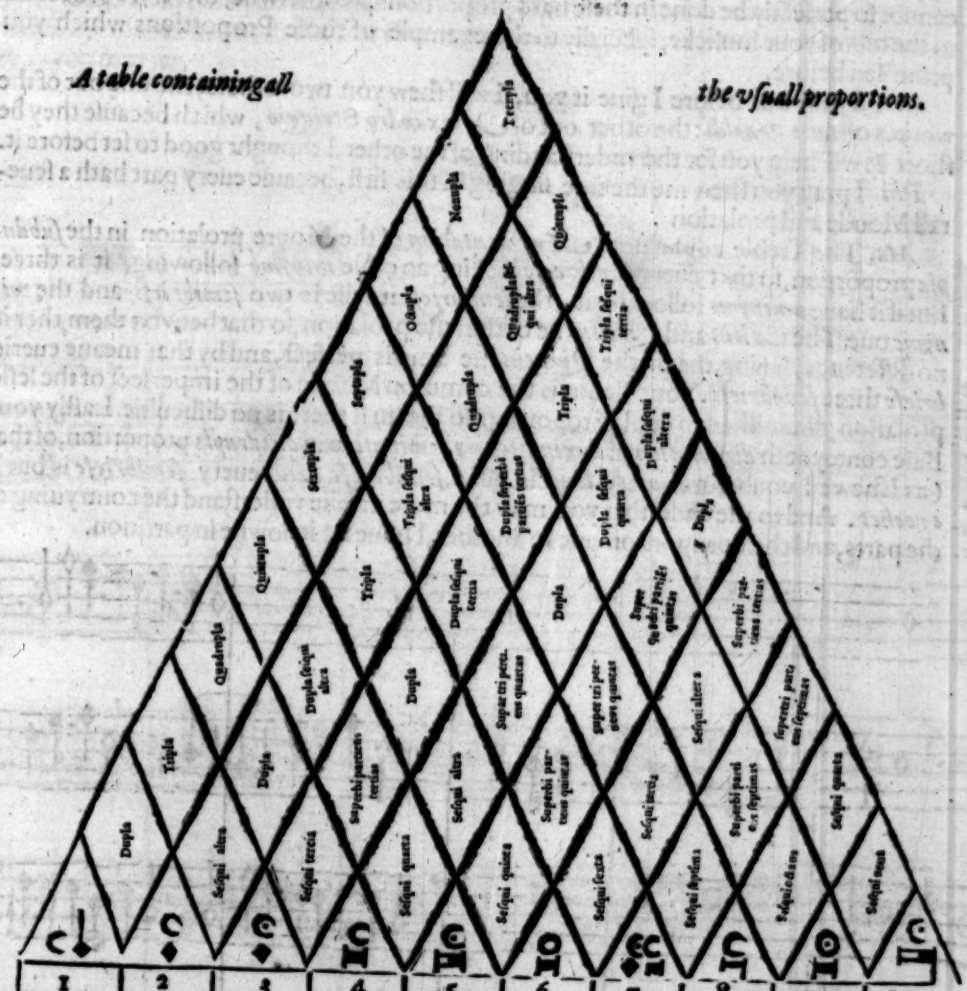
Seſquialtera.

Phi. Come then to *Sequialtera*, what is it?

Ma. It is when three notes are ſung to two of the ſame kinde, and is knowne by a number

number contayning another once, and his halfe $\frac{3}{1}\frac{6}{2}$ the example of this you ſhal haue amongſt the others. *Seſquitercia* is when foure notes are ſung to three of the ſame kinde, and is knowen by a number ſet before him, contayning another once, and his third part thus. $\frac{4}{3}\frac{8}{6}\frac{12}{9}$ And theſe ſhall ſuffice at this time: For knowing theſe, the reſt are eaſelie learned. But if a man would ingulfe himſelfe to learne to ſing, and ſet downe all them which *Franchinis Gaufurius* hath ſet downe in his booke *De proportionibus muſicis*, he ſhould finde it a matter not onely hard, but almoſt impoſſible. But if you thinke you would be curious in proportions, and exercyſe your ſelfe in them at your leaſure. Heere is a Table where you may learne them at full.

A table containing all the vſuall proportions.



C♩	C♦	C♦	C𝅗𝅥	C𝅗𝅥	C𝅗𝅥	C𝅗𝅥	C𝅗𝅥	C𝅗𝅥	C𝅗𝅥
1	2	3	4	5	6	7	8	9	10
2	4	6	8	10	12	14	16	18	20
3	6	9	12	15	18	21	24	27	30
4	8	12	16	20	24	28	32	36	40
5	10	15	20	25	30	35	40	45	50
6	12	18	24	30	36	42	48	54	60
7	14	21	28	35	42	49	56	63	70
8	16	44	32	40	48	56	64	72	80
9	18	27	36	45	54	63	72	81	90
10	20	30	40	50	60	70	80	90	100

As for the vſe of this Table, when you would know what proportion any one number hath to another, finde out the two numbers in the Table, then looke vpwarde to the triangle incloſing thoſe numbers, and in the angle of concourſe, that is, where your two lynes meete togither, there is the proportion of your two numbers written: as for example, let your two numbers be 18. and 24. Looke vpward, and in the top of the tryangle couering the two lynes which incloſe thoſe numbers, yon find written *ſeſquitertia*, ſo likewiſe 24. and 42. you finde in the Angle of concurſe written *ſuper tripartiens quartas*, and ſo of others.

Phi. Heere is a Table in deede contayning more than euer I meane to beate my brayns about. As for muſick, the principal thing we ſeek in it, is to delight the eare, which cannot ſo perfectly be done in theſe hard proportions, as otherwiſe, therefore proceede to the reſt of your muſicke, ſpecially to the example of thoſe Proportions which you promiſed before.
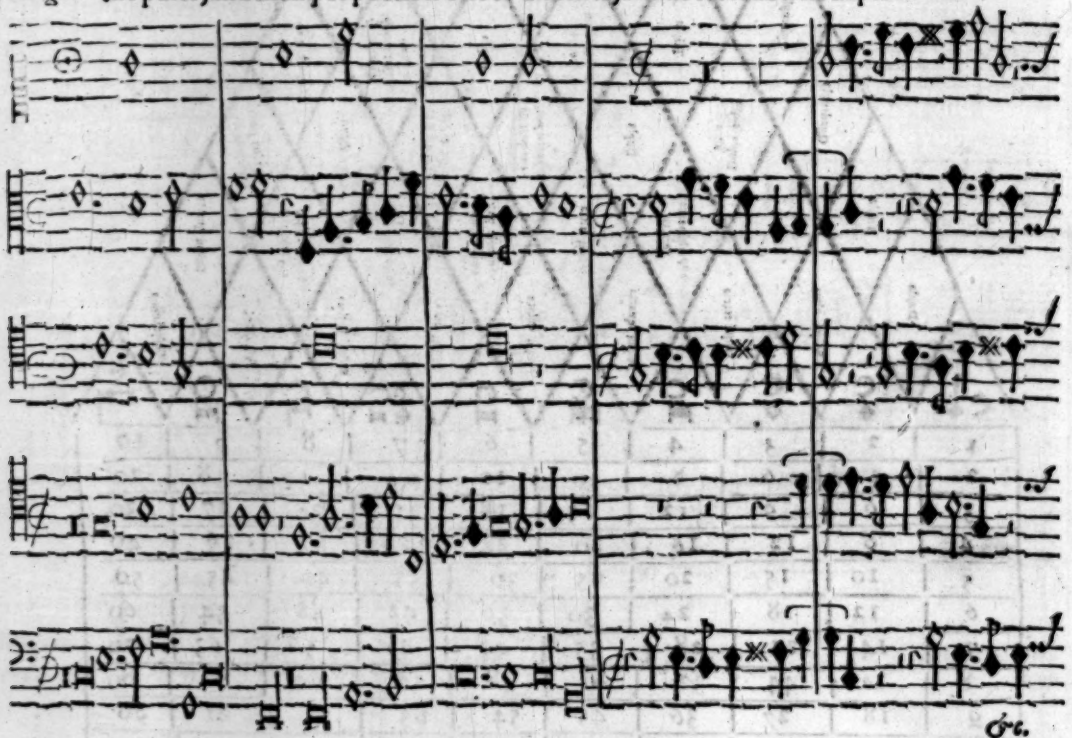
Ma. I will, but before I giue it you, I will ſhew you two others, the one out of the workes of *Iulio Renaldi*: the other out of *Alexandro Striggio*, which becauſe they be ſhort & wil help you for the vnderſtanding of the other, I thought good to ſet before it.

Phi. I pray you ſhew me the true ſinging of this firſt, becauſe euery part hath a ſeuerall Moode and prolation.

Explanation of the example next enſuing.
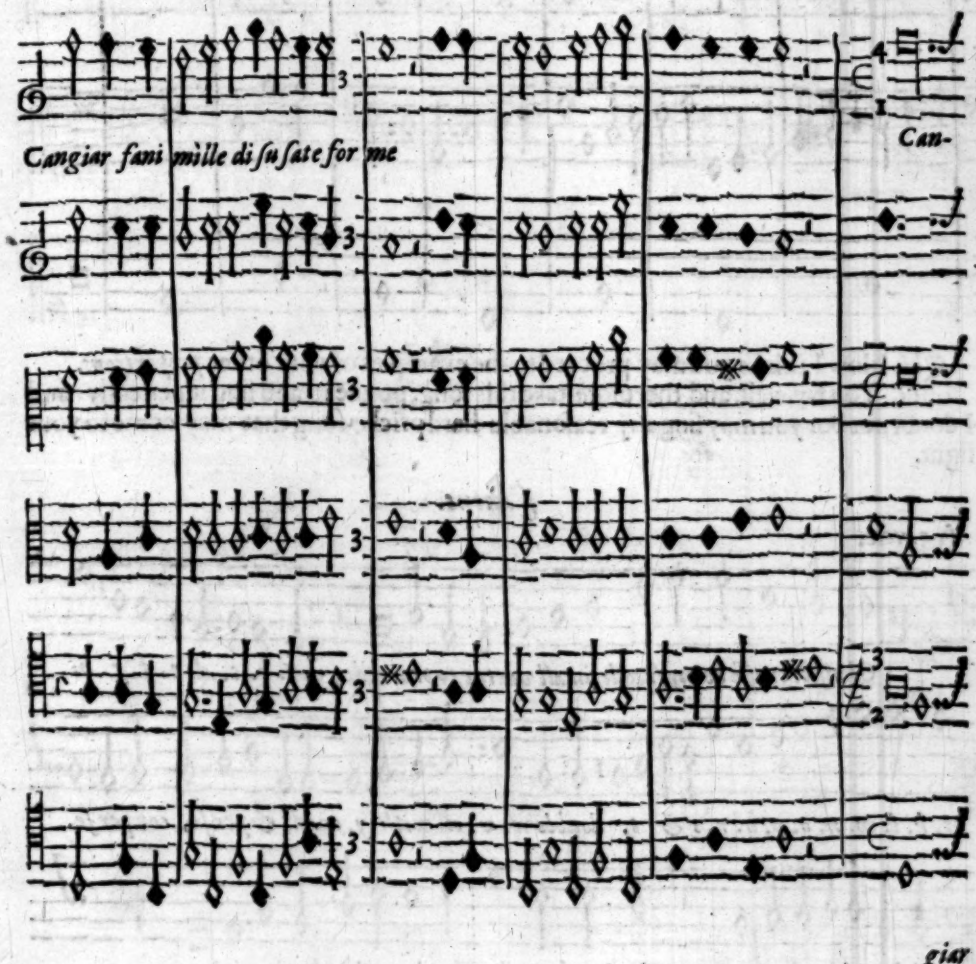
Ma. The Treble contayneth *Augmentation* of the Moore prolation in the *ſubdupla* proportion, ſo that euery *ſemibreefe* lacking an odde *minyme* following, it is three: But if it haue a *minyme* following it, the *ſemibriefe* it ſelfe is two *ſemibriefs* and the *minyme* one. The *Altus* and *Quintus* be of the leſſe prolation, ſo that betwixt them ther is no difference, ſauing that in the *Quintus* the time is perfect, and by that meane euerie *briefe* three *ſemibriefs*. Your Tenor is the common Moode of the imperfect of the leſſe prolation, diminiſhed in dupla proportion, ſo that in it there is no difficultie. Laſtly your Baſe conteyneth *diminution* of *diminution* or *diminution* in *quadrupla* proportion, of that (as I ſhewed youbefore) euery *long* is but a *ſemibreefe*, and euery *ſemibriefe* is but a *crochet*. And to the ende that you may the more eaſelie vnderſtand the contryuing of the parts, and their proportion one to another, I haue ſet it downe in partition.

Giulio Renaldi in the eight ſong of his Madrigali and Neapolitans to fiue voyces beginning *duerſe lingue*.
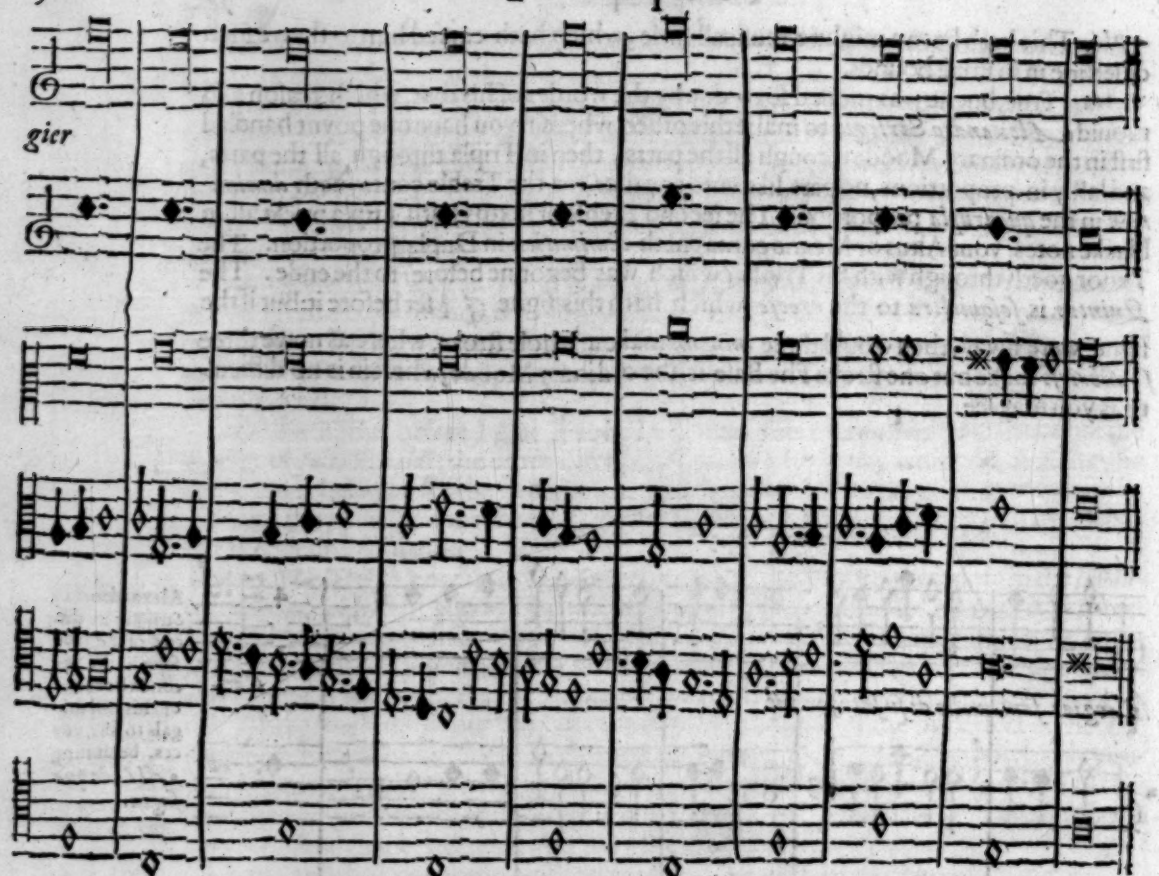


Phi. This hath been a mightie musicall furie, which hath caused him to shewe such diuersitie in so small bounds.

Ma. True, but he was moued so to doe by the wordes of his text, which reason also mouid *Alexandro Striggio* to make this other, wherein you haue one poynt handled first in the ordinary Moode through all the parts, then in Tripla through all the parts, and lastly in proportions, no part like vnto another, for the Treble contayneth *diminution* in the *quadrupla* proportion. The second Treble or sextus hath Tripla prickt all in blacke notes: your Altus or Meane contayneth *diminution* in Dupla proportion. The Tenor goeth through with his Tripla (which was begonne before) to the ende. The *Quintus* is *sesquialtra* to the *breefe* which hath this signe ¢ 3 set before it: But if the signe were away, then would three *minyms* make a whole stroke, where as nowe three *semibriefs* make but one stroke The Base is the ordinary Moode, wherein is no difficulty as you may see.



Alexandro Striggio in the end of the 30. song of the Seconde booke of his Madrigals to fixe voyces, beginning *Alt' Acqua sagra.*

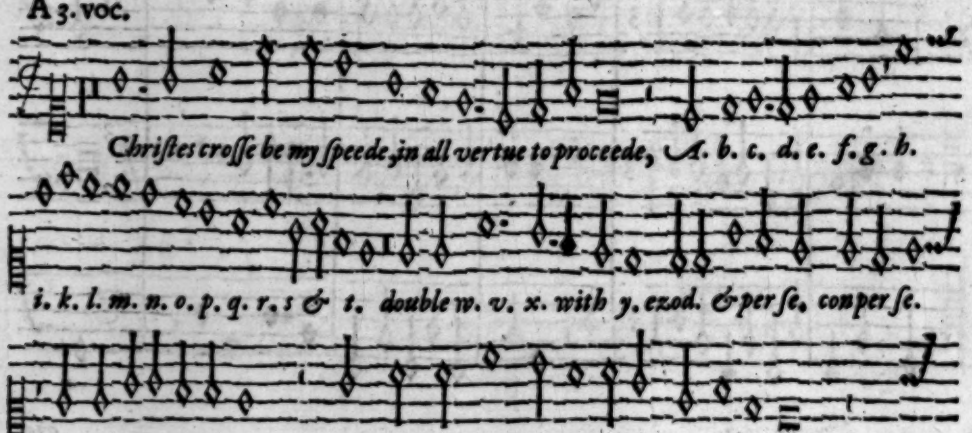


Phi. Now I thinke you may proceed to the examples of your other *proportions.*

Ma. You say well, and therefore take this song, peruse it, and sing it perfectly: and I doubt not but you may sing any reasonable hard pricke-song that may come to your sight.
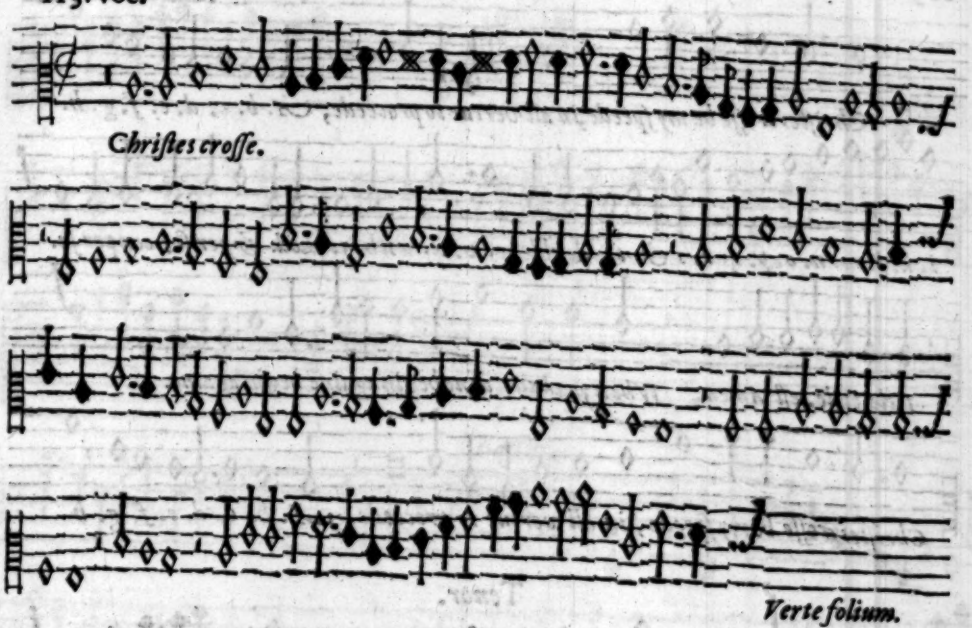
Cantus.

A 3. voc.
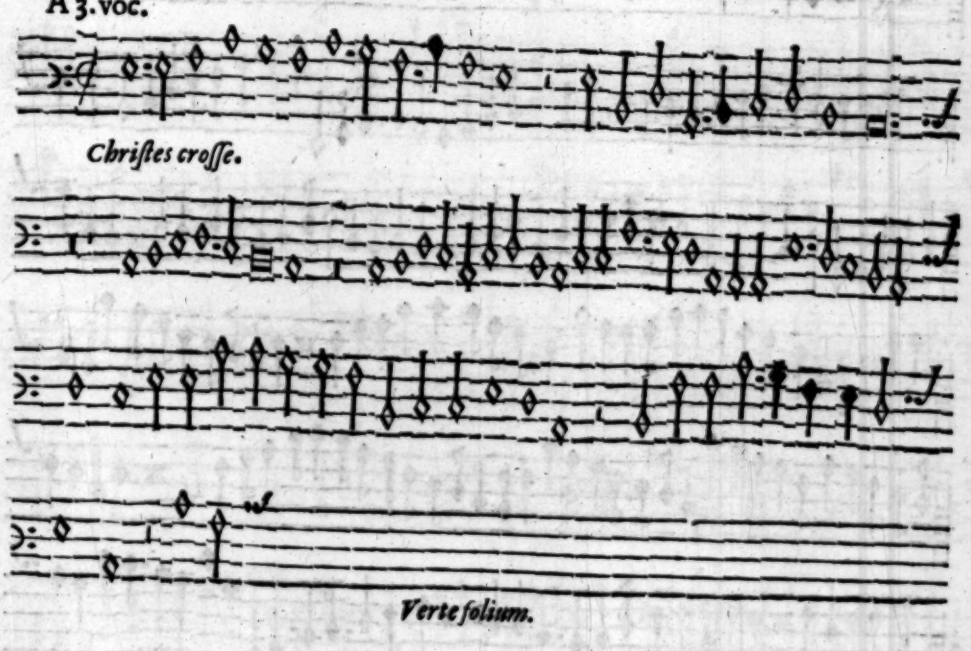


Tenor.

A 3. voc.
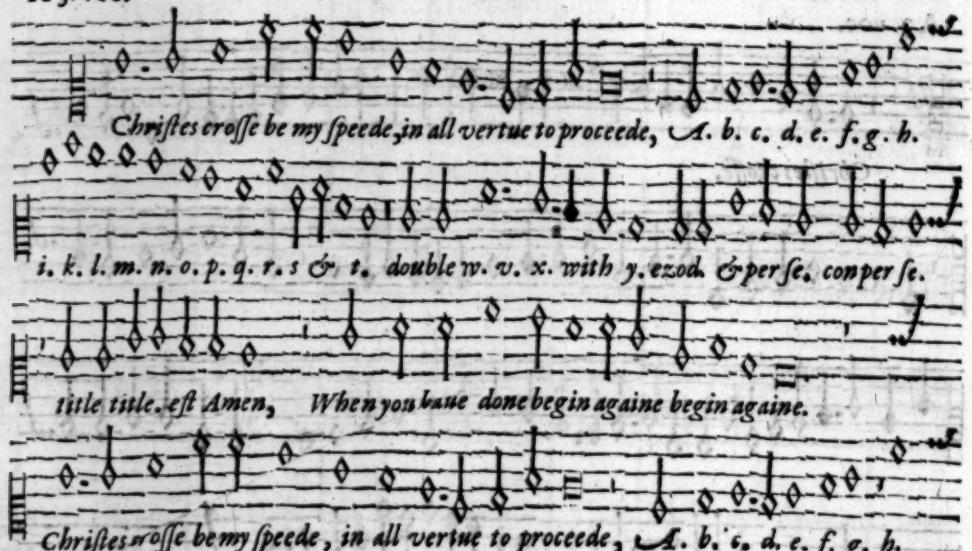


Baſſus.

A 3. voc.
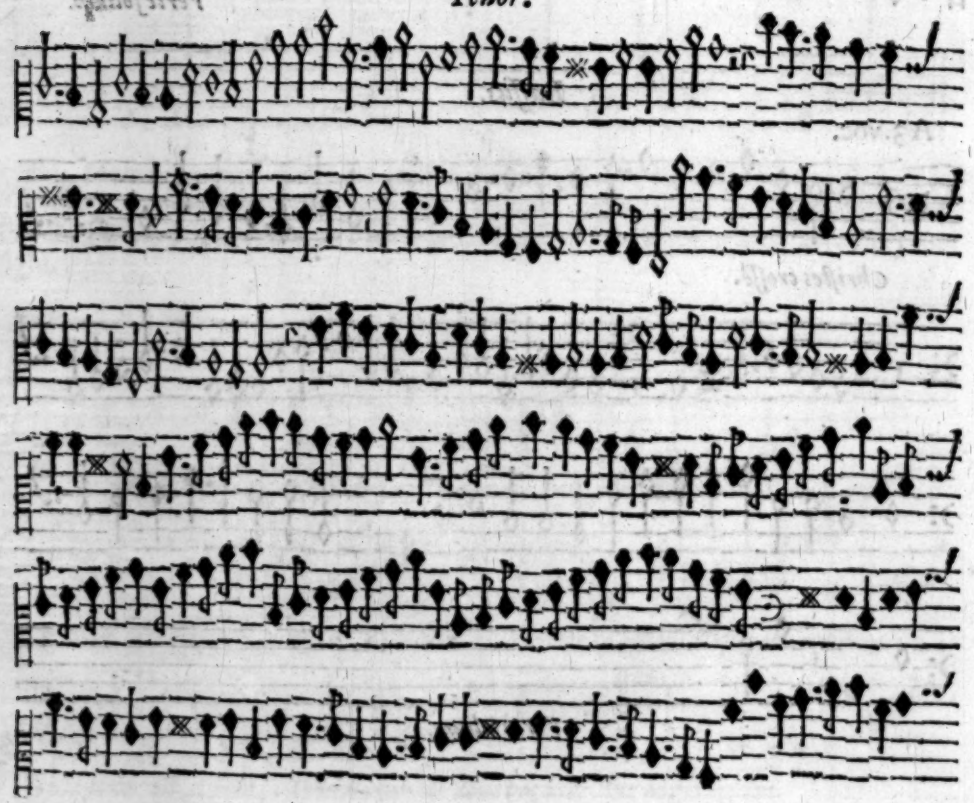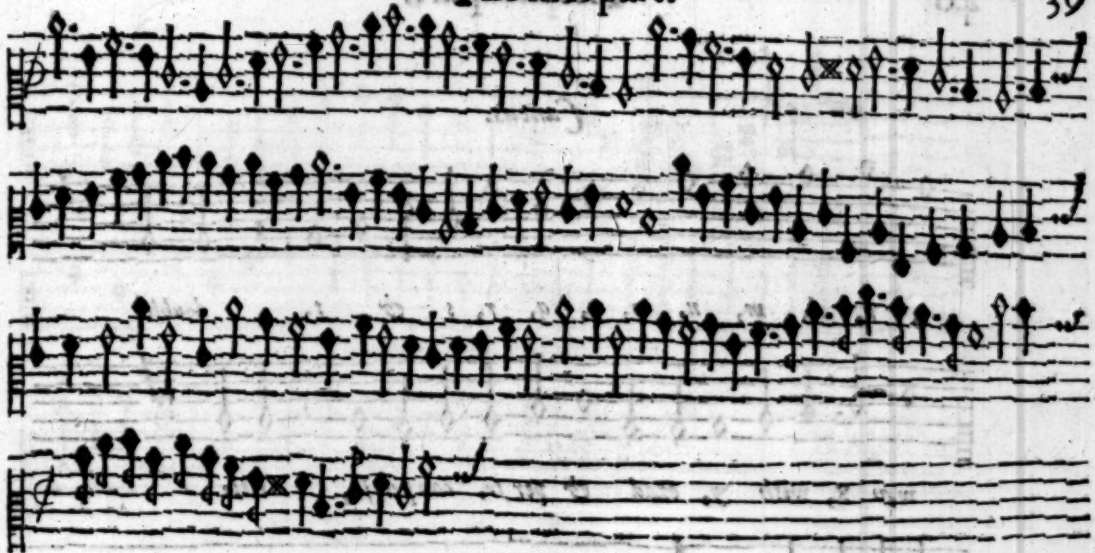


Cantus.

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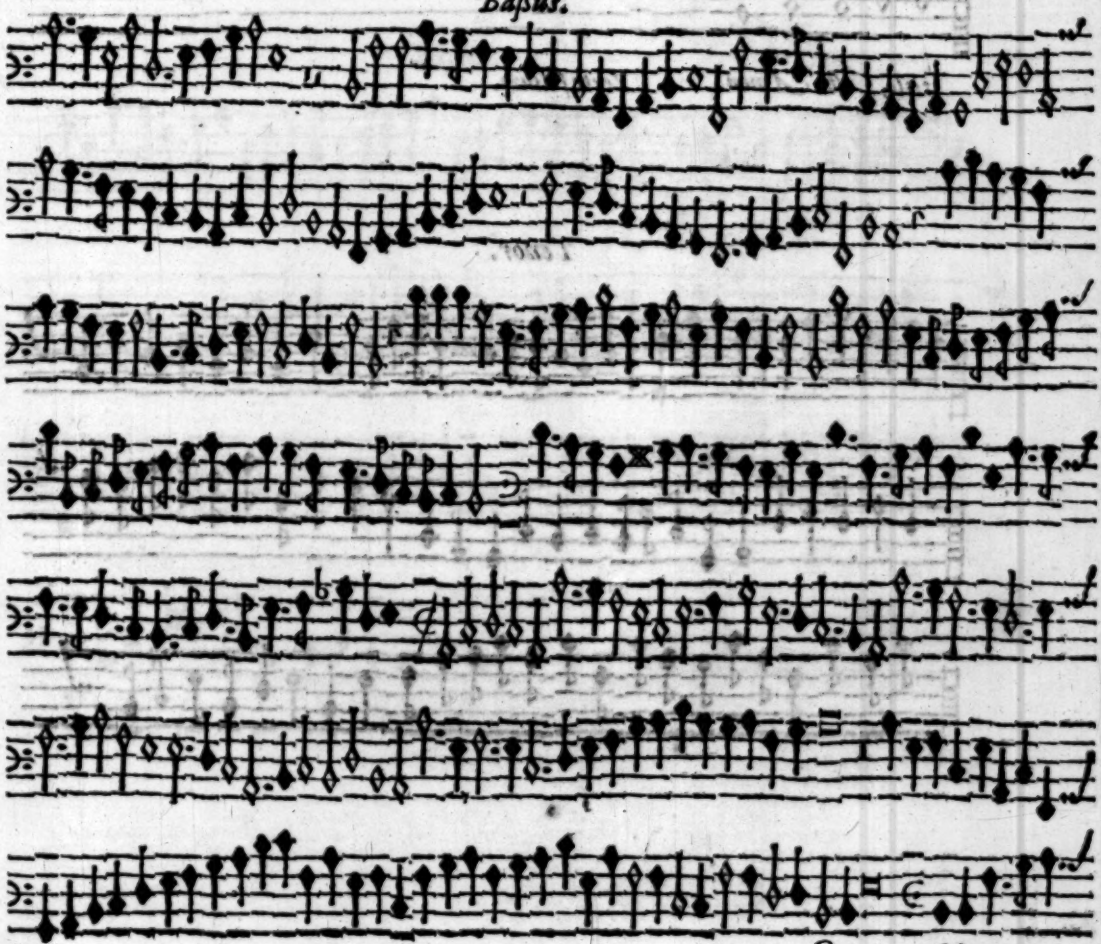


Tenor.
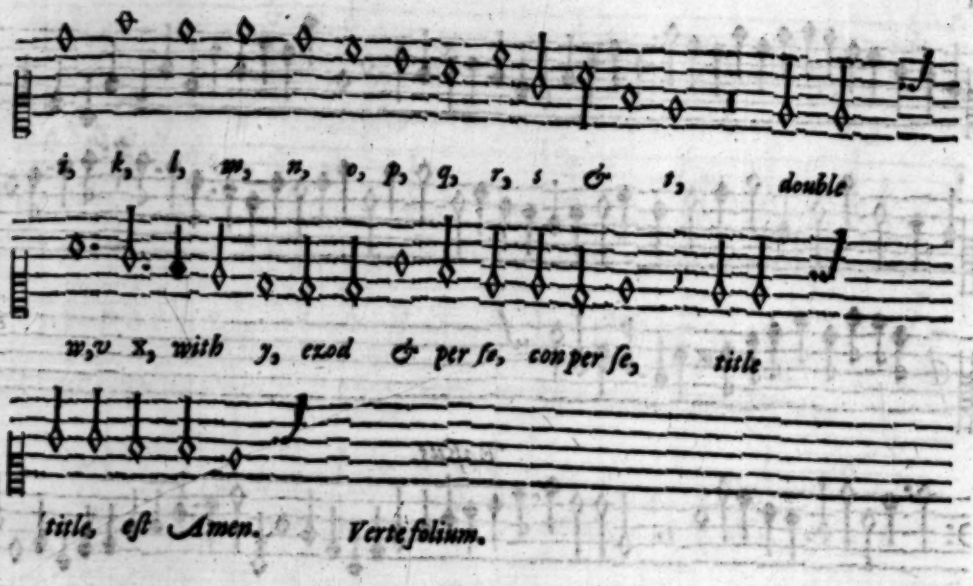




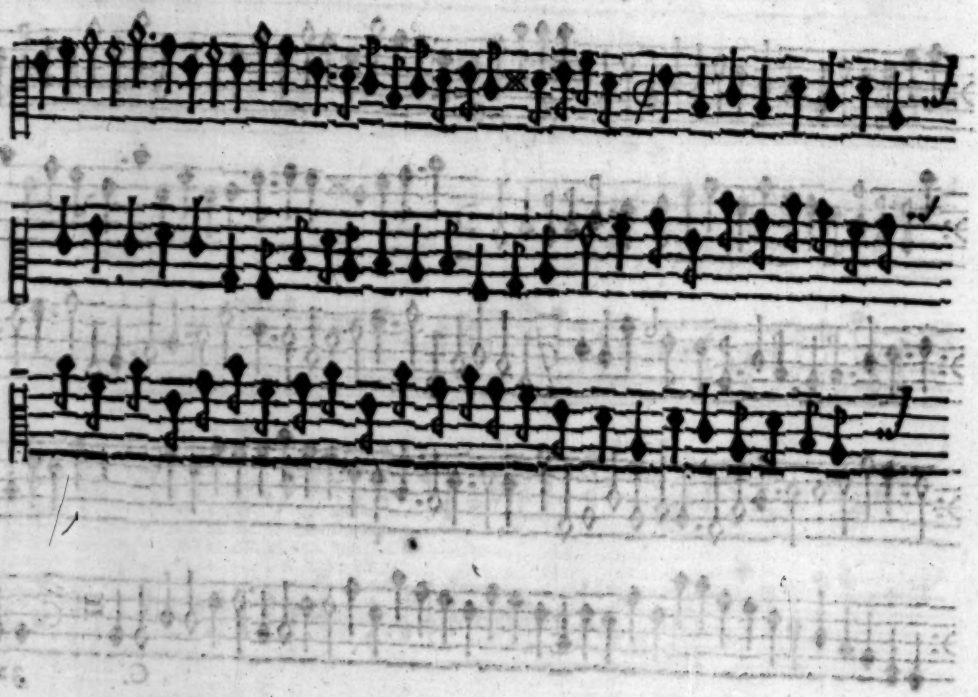
Baßus.

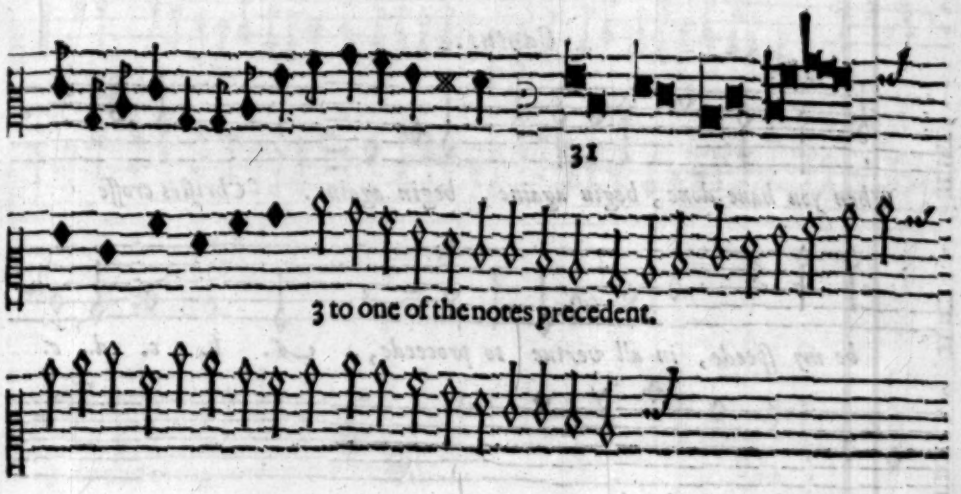


Cantus.
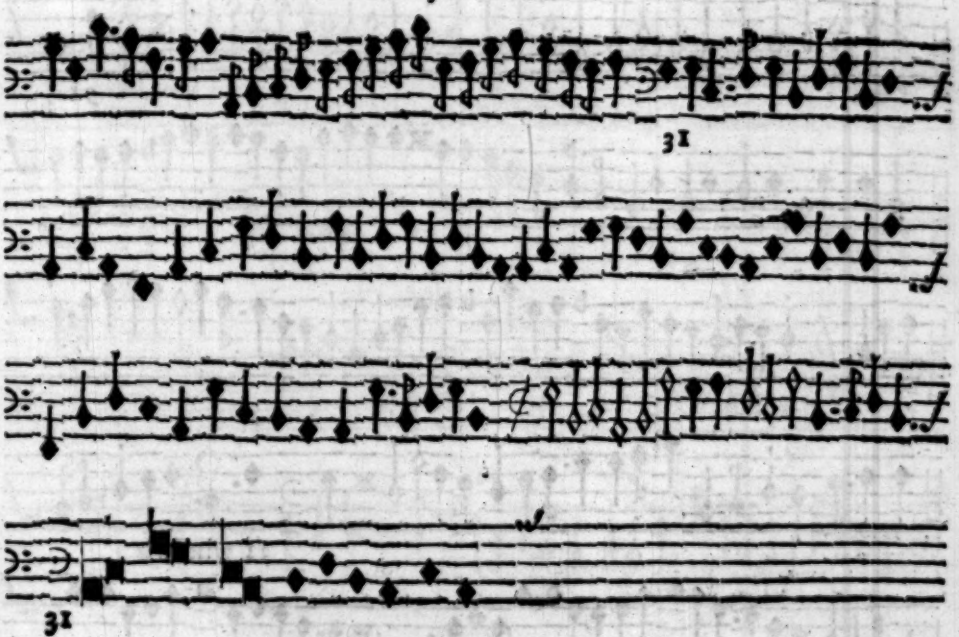


Tenor.
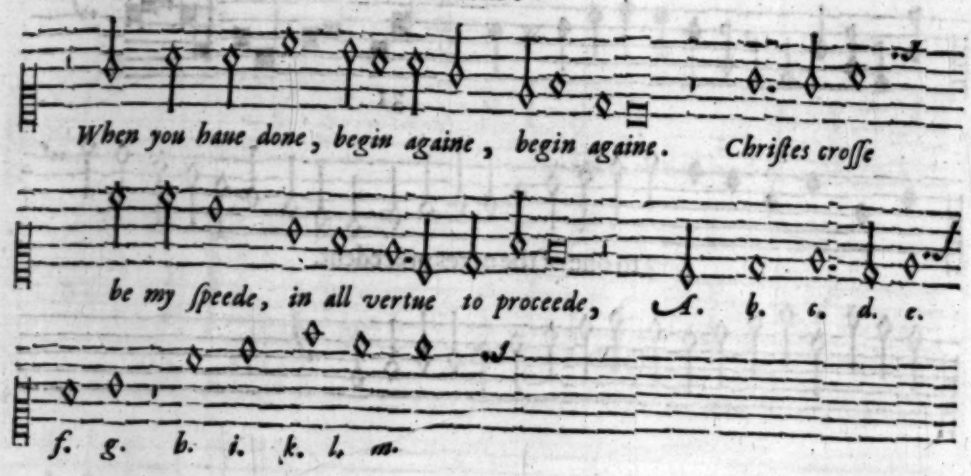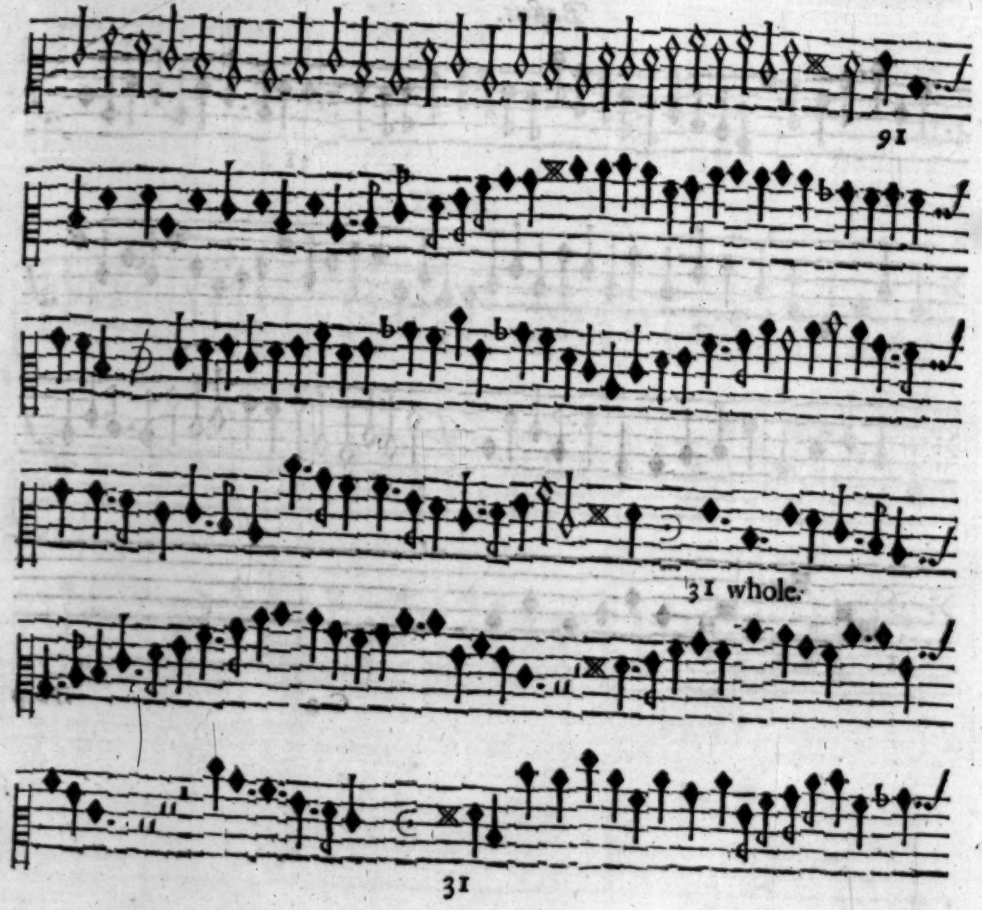




Baſsus.

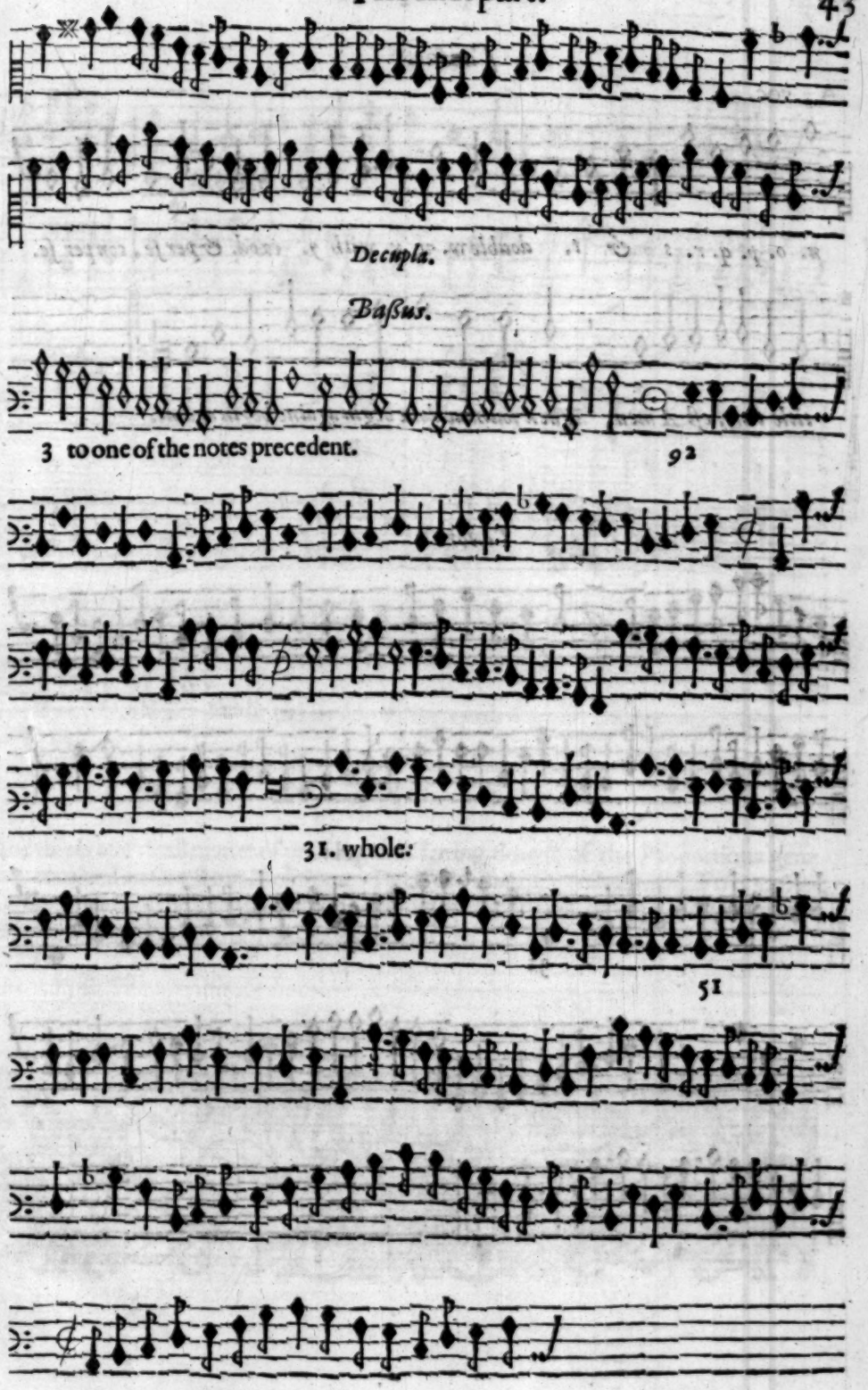


Cantus.



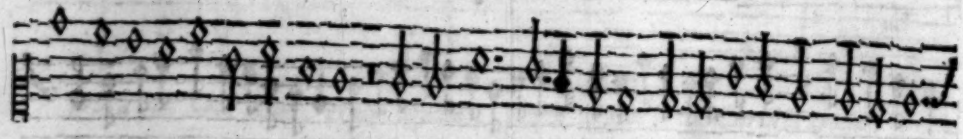
Tenor.
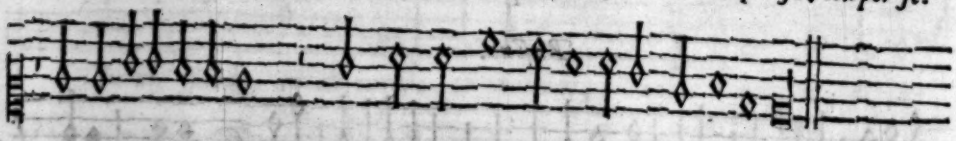



Decupla.
Baßus.
3 to one of the notes precedent.
92
31. whole.
51

Cantus.

A 3. voc.
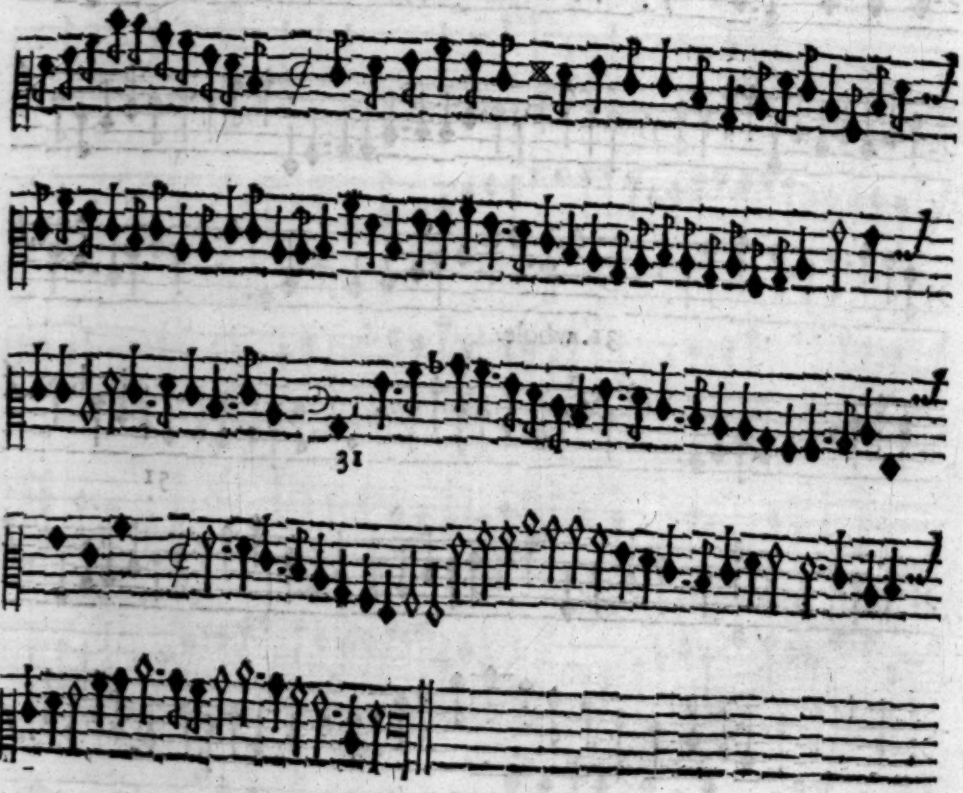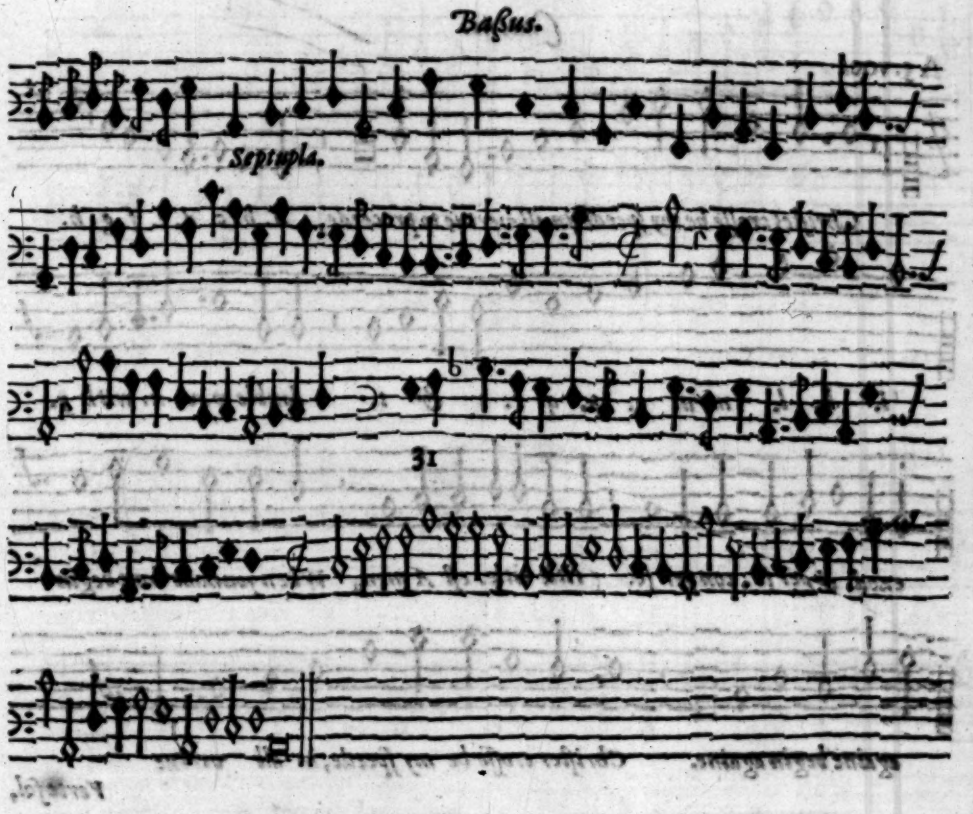


u. o. p. q. r. s & t. double w. v. x. with y. ezod. & per ſe, con per ſe.



title title. eſt A men, When you haue done begin againe begin againe.

Tenor.
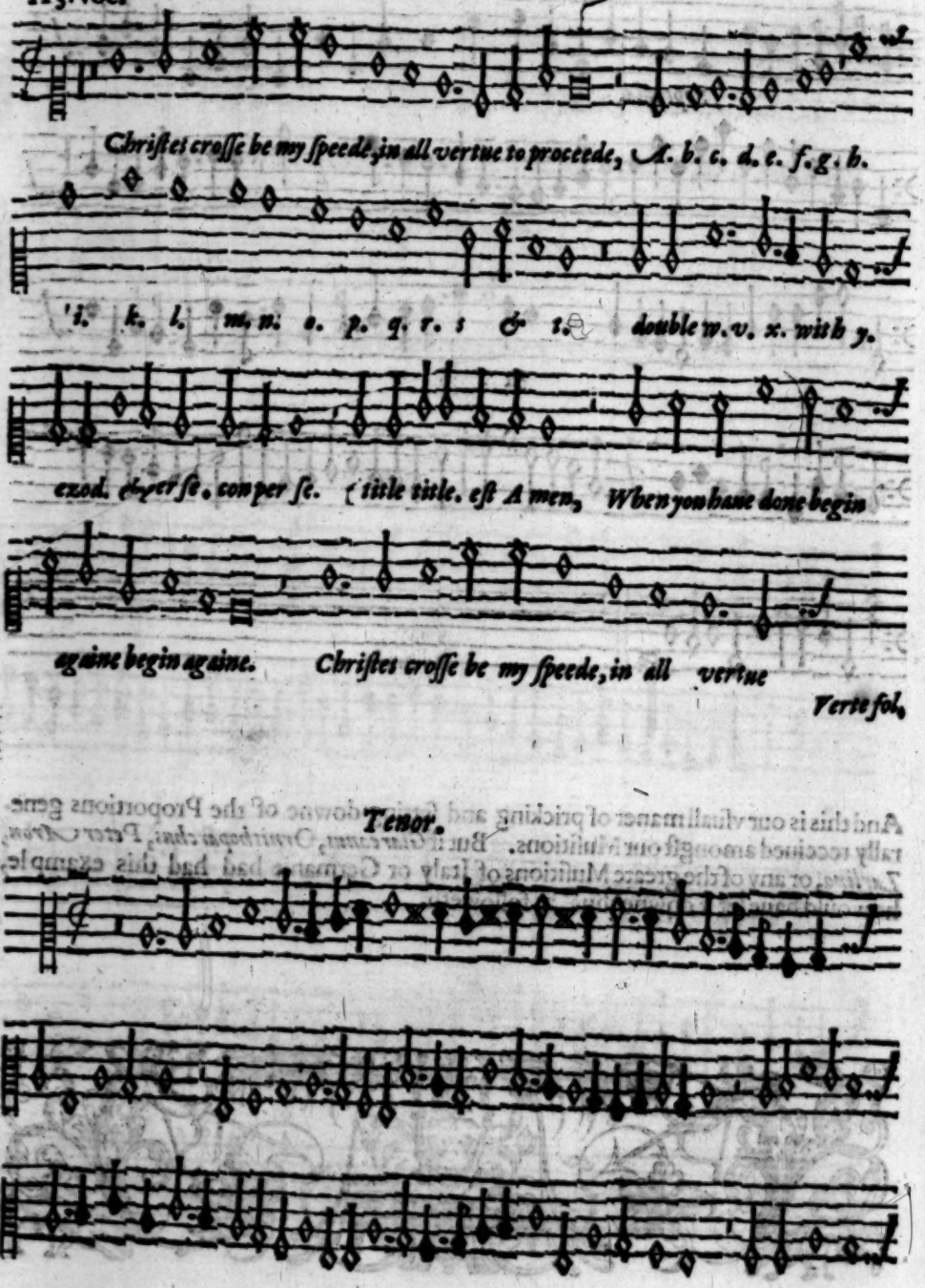




And this is our vſuall maner of pricking and ſetting downe of the Proportions generally receiued amongſt our Muſitions. But if *Glareanus*, *Ornithoparchus*, *Peter Aron*, *Zarlino*, or any of the greate Muſitions of Italy or Germanie had had this example, he would haue ſet it downe thus, as followeth.
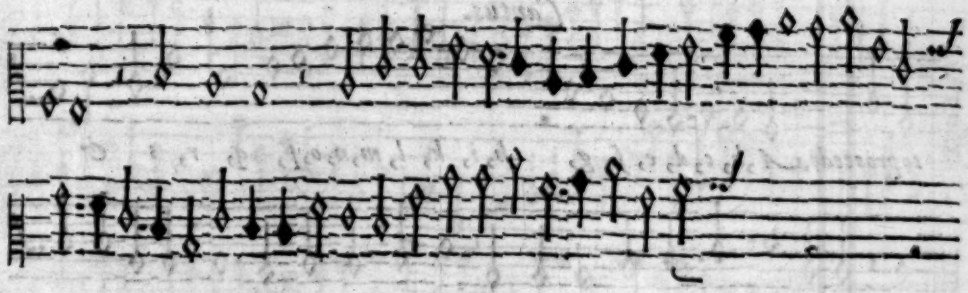


Cantus.

A 3. voc.
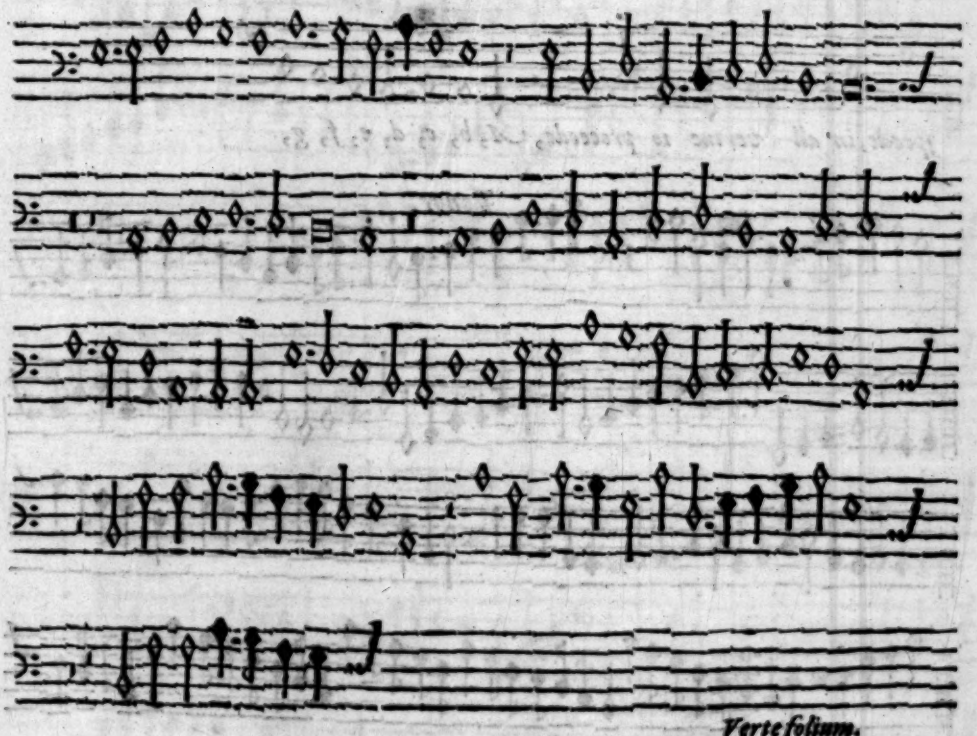


Verte fol.

Tenor.
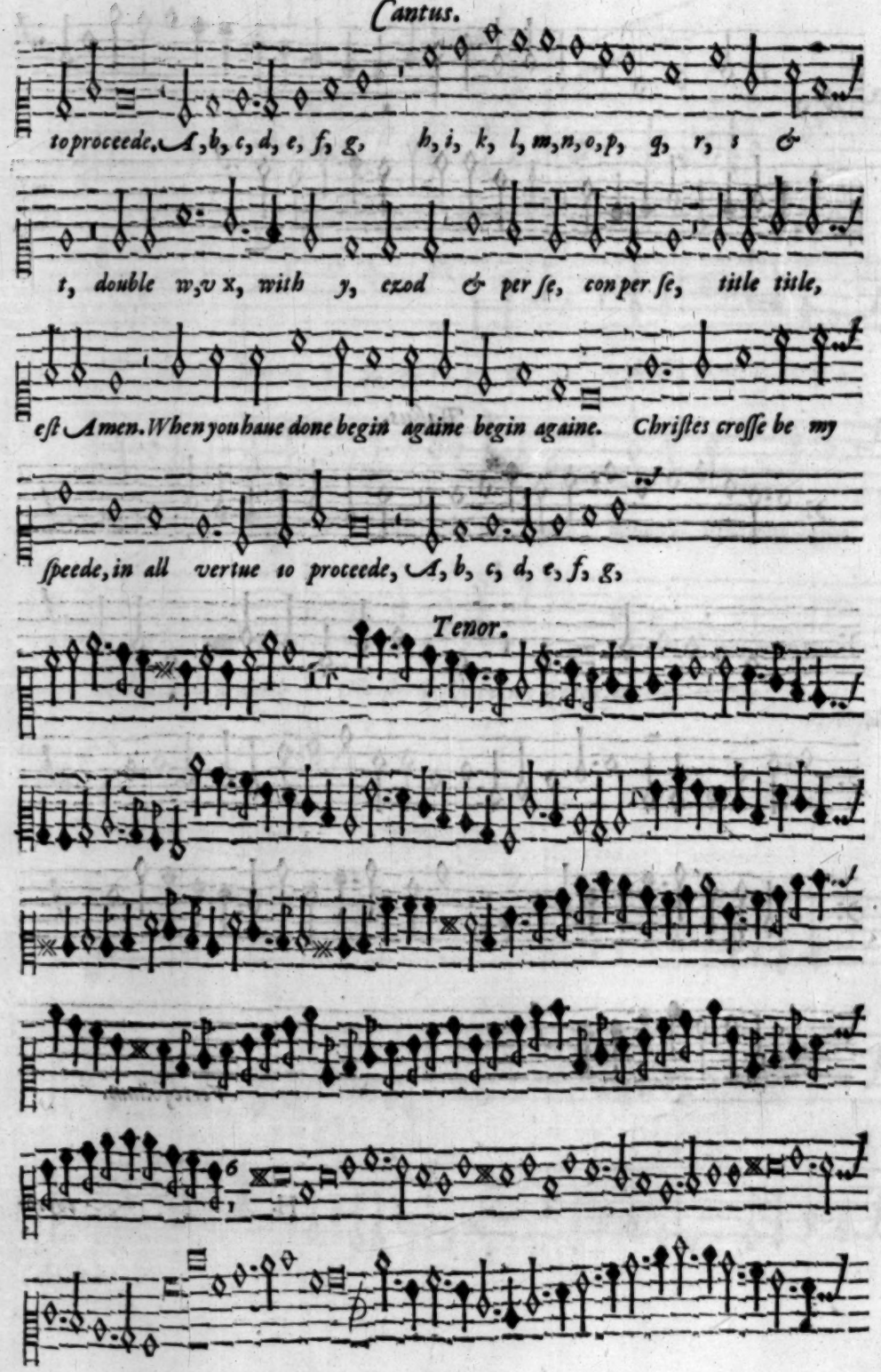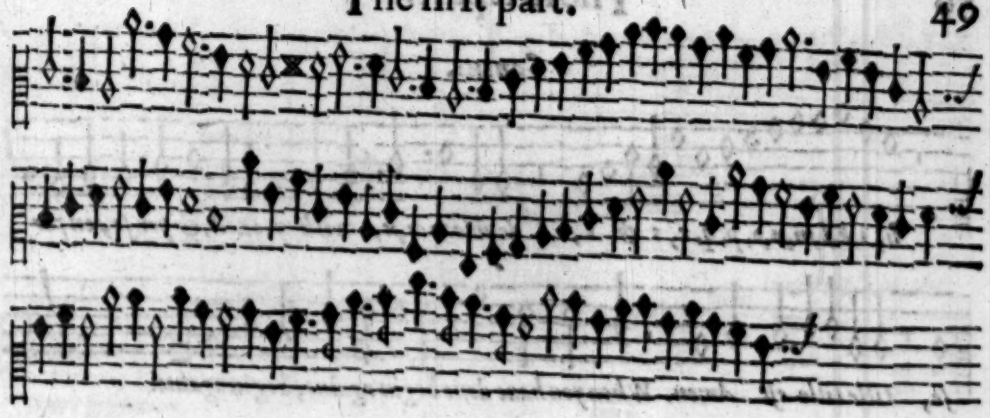


Baßus.
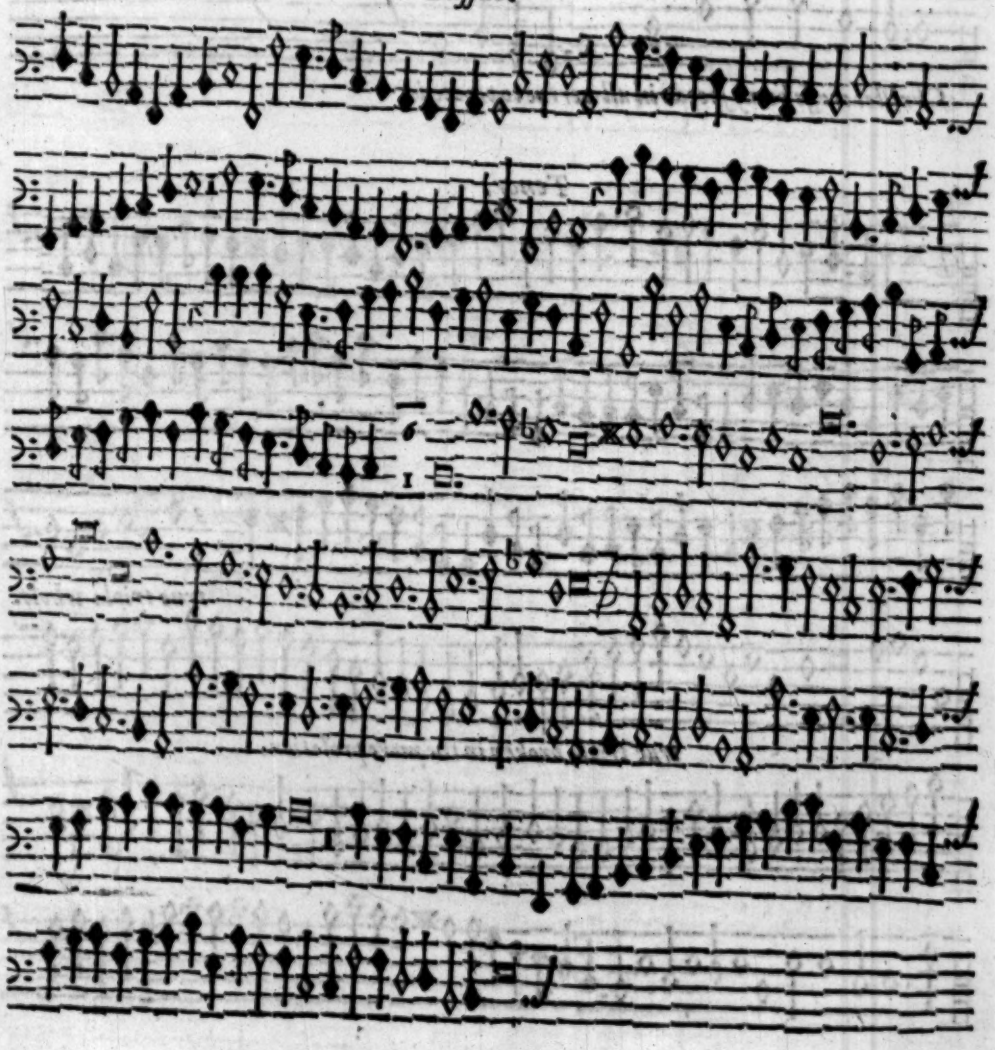


Verte folium.

Cantus.

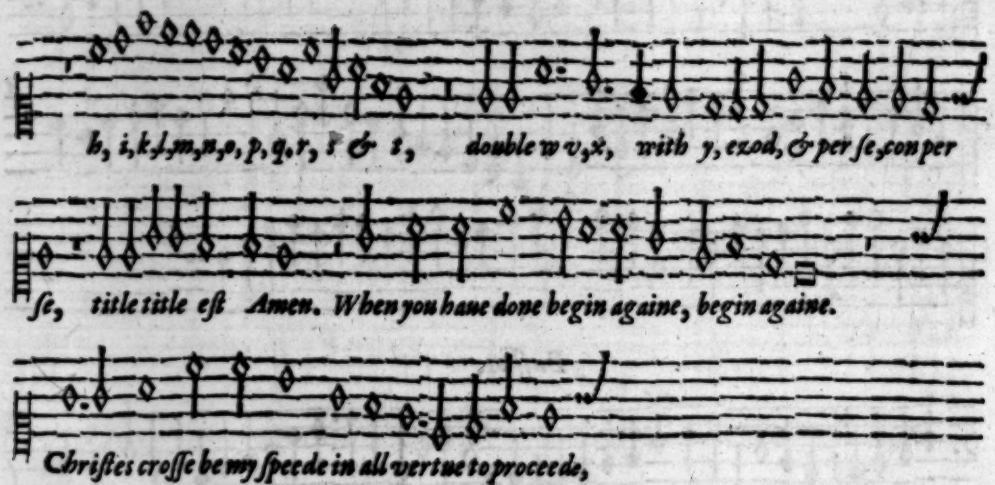

to proceede. A, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s &
t, double w, v x, with y, ezod & per ſe, con per ſe, title title,
eſt Amen. When you haue done begin againe begin againe. Chriſtes croſſe be my
ſpeede, in all vertue to proceede, A, b, c, d, e, f, g,
Tenor.
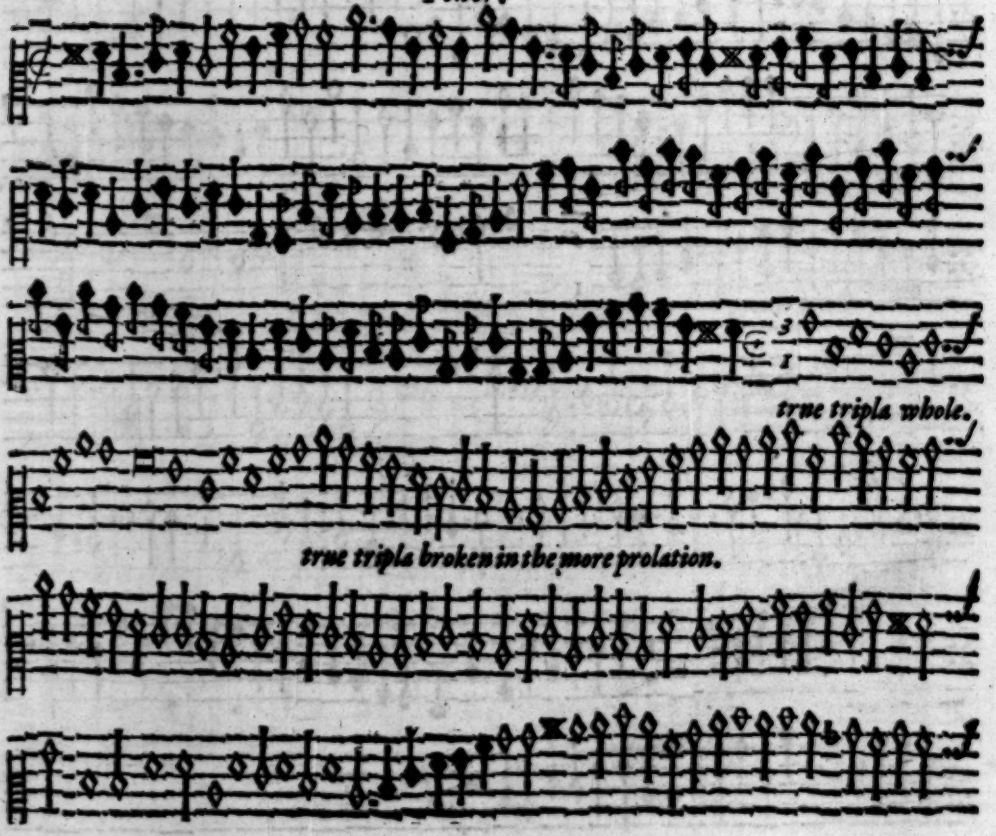


Baſſus.
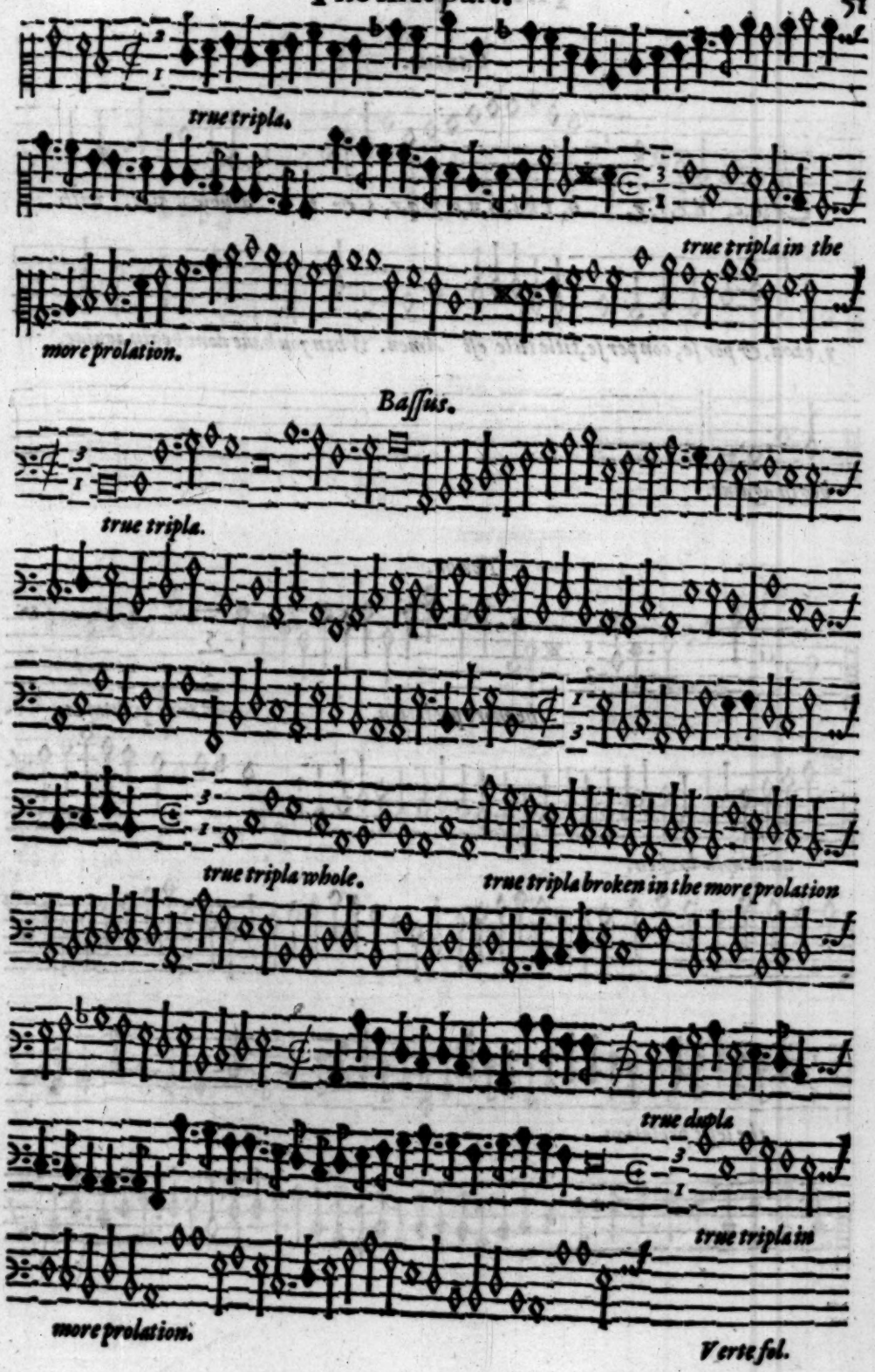


Cantus.
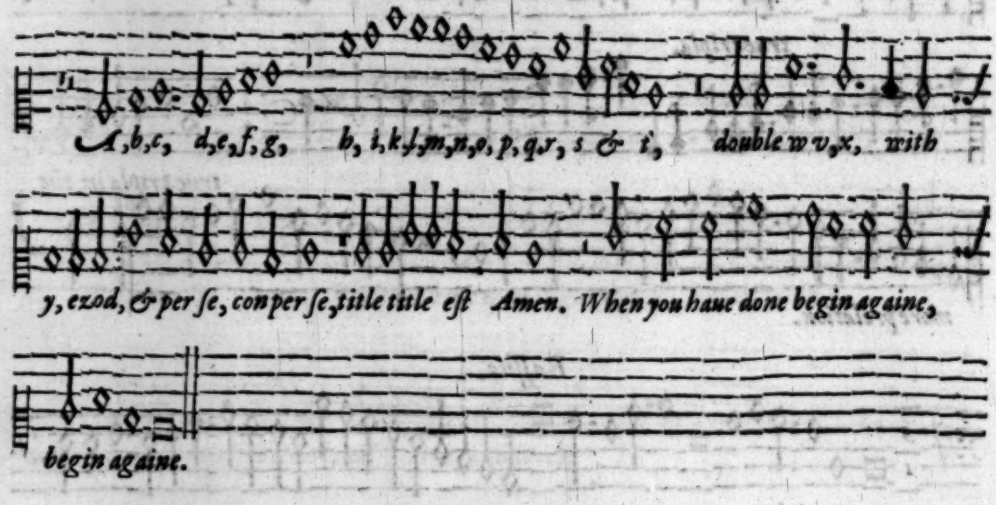


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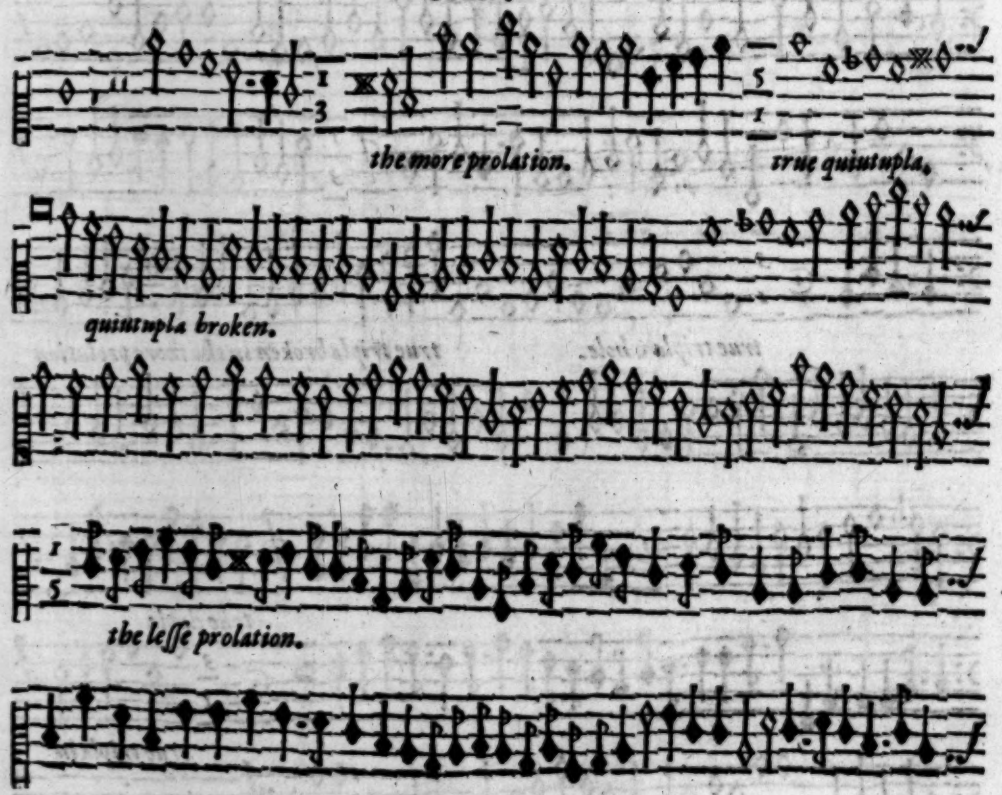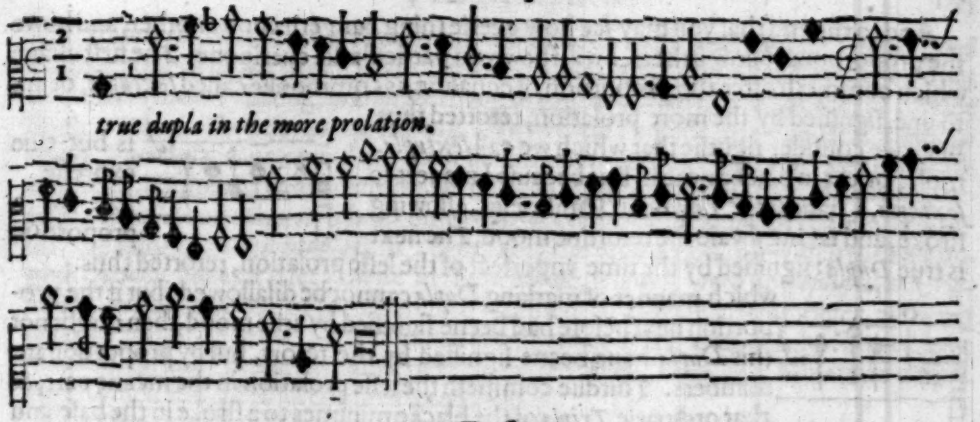



true tripla.
true tripla in the
more prolation.
Bassus.
true tripla.
true tripla whole.
true tripla broken in the more prolation
true dupla
true tripla in
more prolation.

Cantus.



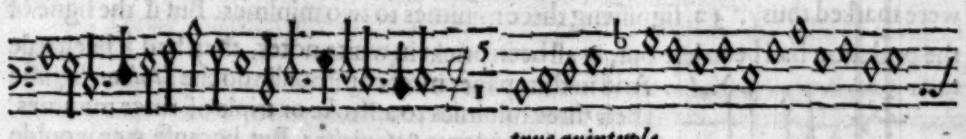
Tenor.
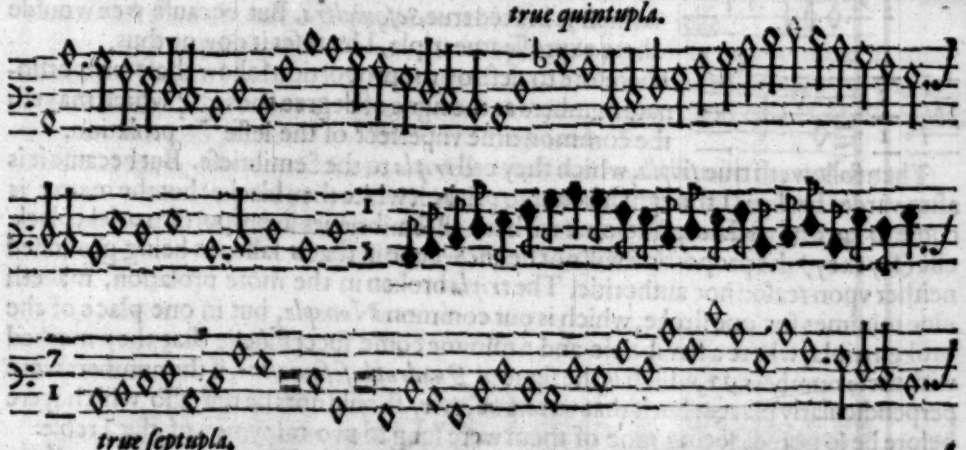




true dupla in the more prolation.
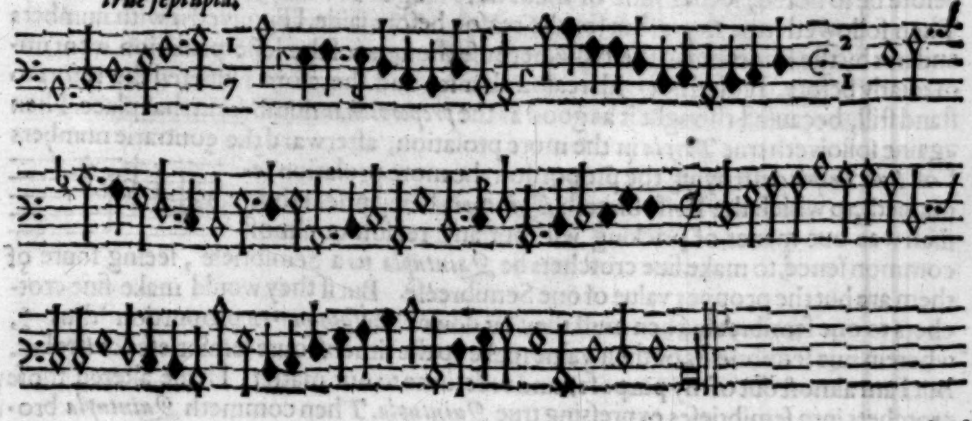
Baſsus.
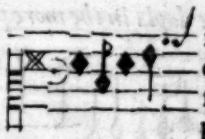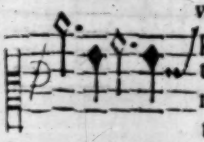
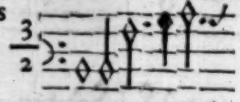
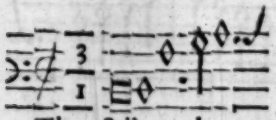


true quintupla.



true ſeptupla.



And to the end that you may ſee how euerie thing hangeth vpon another, and howe the proportions follow others, I will ſhew you particularlie euerie one. The firſt chãge which commeth after the proportion of equalitie, is commonlie called *ſextupla*, or ſix to one, ſignified by the more prolation, retorted thus  But if we conſider rightlie that which we call *ſextupla*, is but true tripla, prickt in blacke notes. But becauſe I made it to expreſſe *ſextupla*, I haue ſet it downe in ſemibrieſes, allowing ſixe for a ſtroke, and taking awaie the retortiue mood, The next proportion is true *Dupla*: ſignified by the time vnperfect of the leſſe prolation, retorted thus.  which manner of marking *Dupla* cannot be diſallowed: but if the proportion next before had beene ſignified by anie mood, then might not this *Dupla* haue beene ſignified by the retort, but by proportionate numbers. Thirdlie commeth the leſſe prolation in the meane part, & that ordinarie *Tripla* of the blacke minimes to a ſtroke in the baſe: and becauſe thoſe three blacke minimes, be ſung in the time of two white minimes, they were marked thus ⊙ 3 2. ſignifieng three minimes to two minimes. But if the ſigne of the prolation had been left out, & all been prickt in white notes, then had it been true thus  And in this maner moſt commonlie do the *Italians* ſignifie their three minimes to a ſtroke or tripla of three minimes, which is indeed true *Seſquialtra*. But becauſe wee woulde here expreſſe true tripla, I haue ſet it downe thus,  Therefore to deſtroy the proportion follow theſe proportionate numbers at the ſigne of degree thus C $\frac{3}{1}$ which maketh the common time vnperfect of the leſſe prolation.

Then followeth true *tripla*, which they call *tripla* to the Semibrieſe. But becauſe it is afterwardes broken, I thought it better to pricke it white then blacke: but the matter is come ſo farre nowadaies, that ſome wil haue all ſemibrieues in proportion prickt black elſe (ſay they) the proportion will not be knowne. But that is falſe, as being grounded neither vpon reaſon nor authoritie. The *tripla* broken in the more prolation, maketh nine minimes for one ſtroke, which is our common *Nonapla*, but in one place of the broken tripla, where a ſemibrieſe and a minime come ſucceſſiuelie that they marked with theſe numbers 92, which is the ſigne of *Quadrupla ſeſquialtra*, if the numbers were perpendicularly placed: but if that were true, why ſhould not the reſt alſo which were before be ſo noted, ſeeing nine of them were ſung to two minymes of the Treble. Then followeth true *Dupla*: but for the reaſon before ſaide, I ſignifyed it with numbers and not by the retort but in the Baſſe, becauſe the ſigne of the leſſe prolation went immediatly before, I could not with reaſon alter it, and therefore I ſuffered the retort to ſtand ſtill, becauſe I thought it as good as the *proportionat* numbers in that place. Then againe followeth true *Tripla* in the more prolation, afterward the contrarie numbers $\frac{1}{3}$ of *Sub Tripla* deſtroyiug the proportion the more prolation remaineth, to which the Baſſe ſingeth *Quintupla* being prickt thus  ſuch was our maner of pricking without any reaſon or almoſt common ſence, to make fiue crotchets be *Quintupla* to a Semibrieſe, ſeeing foure of them are but the propper value of one Semibreeſe. But if they would make fiue crotchets to one ſemibreeſe, then muſt they ſet downe *Seſquiquarta* proportion thus $\frac{5}{4}$, wherein fiue ſemibrieſes or their value make vp the time of foure ſemibrieſes or ſtrokes. But I am almoſt out of my purpoſe, and to returne to our matter, I haue altered thoſe crotchets into ſemibrieſes expreſsing true *Quintupla*. Then commeth *Quintupla* broken, which is our common *Decupla*. But if the other were *Quintupla*, then is this likewiſe

wiſe *Quintupla*, becauſe there goeth but the value of fiue ſemibriefes for a ſtroke, and I thinke none of vs but would thinke a man out of his wits, who would confeſſe, that two teſters make a ſhilling, and denie that ſixe peeces of two pence a peece, or twelue ſingle pence do likewiſe make a ſhilling. Yet we will confeſſe that fiue ſemibriefes to one is *Quintupla*. But we will not confeſſe that ten minimes, being the value of fiue ſemibriefes, compared to one ſemibriefe, is likewiſe *Quintupla*: and ſo in *Quadrupla*, *ſextupla*, *ſeptupla*, and others. Then commeth the common meaſure, or the leſſe prolation (the ſigne of *Subquintupla* thus $\frac{1}{5}$. deſtroying the proportion) for which the baſe ſingeth *ſeptupla*, but as it is ſet downe in the firſt waie, it is as it were not *ſeptupla*, but *Supartripartiens*, *Quartas*, or $\frac{7}{4}$. Therefore I ſet them all downe in ſemibriefes, allowing ſeuen of them to a ſtroke: which ended commeth equalitie after which followeth true *Dupla* in the more prolation, which we ſometime call *Sextupla*, and ſometime *Tripla*. After which and laſt of all commeth equalitie.

And lette this ſuffice for your inſtruction in ſinging, for I am perſwaded that except practiſe you lacke nothing, to make you a perfect and ſure ſinger.

Phi. I praie you then giue me ſome ſonges wherein to exerciſe my ſelfe at conuenient leiſure.

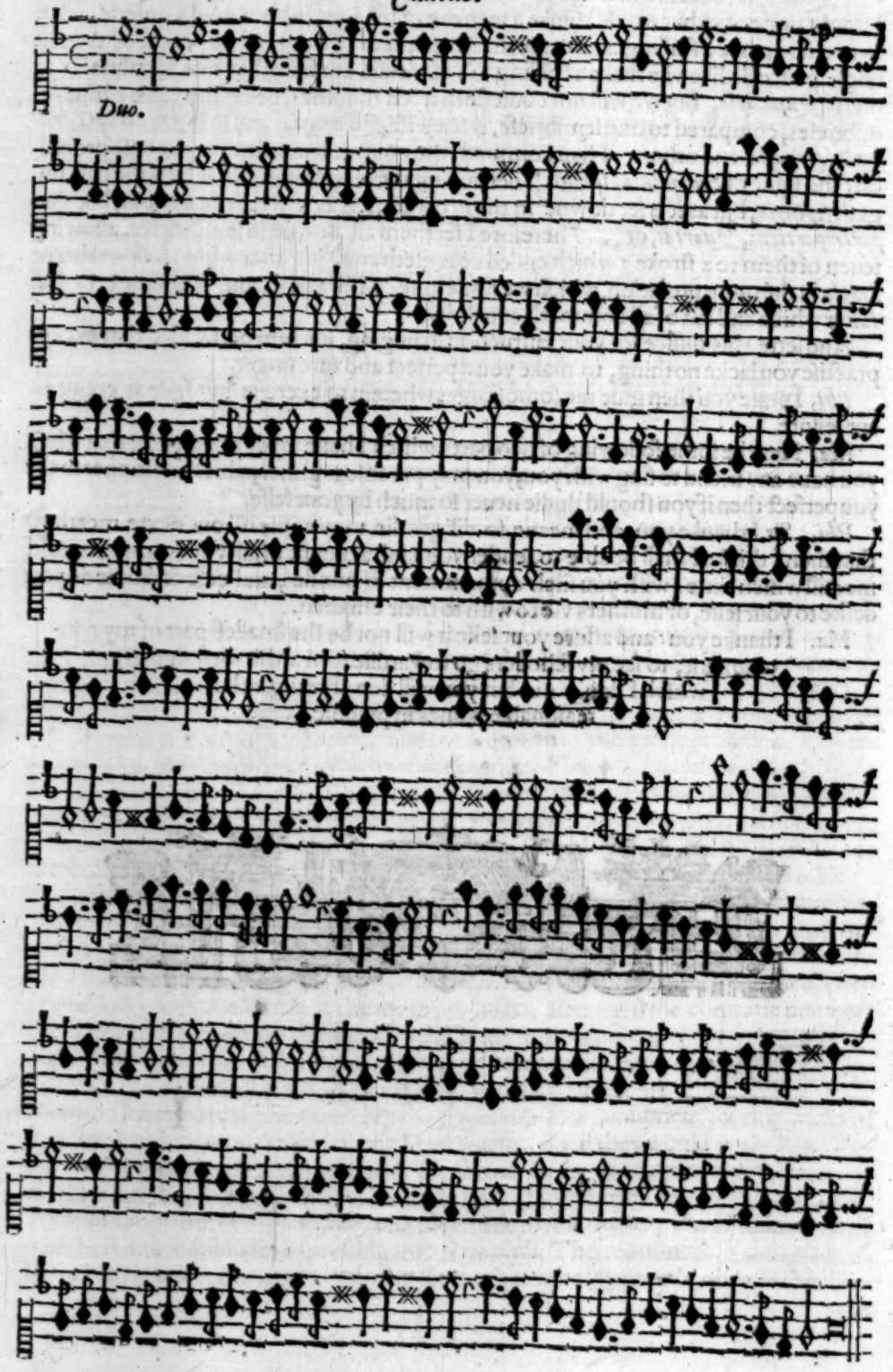
Ma. Here be ſome following of two parts, which I haue made of purpoſe, that when you haue any friend to ſing with you, you may practiſe togither, which wil ſooner make you perfect then if you ſhould ſtudie neuer ſo much by your ſelfe.

Phi. Sir I thanke you, and meane ſo diligentlie to practiſe till our nexte meeting, that then I thinke I ſhall be able to render you a full account of all which you haue told me: till which time I wiſh you ſuch contentment of minde, and eaſe of bodie as you deſire to your ſelfe, or mothers vſe to wiſh to their children.

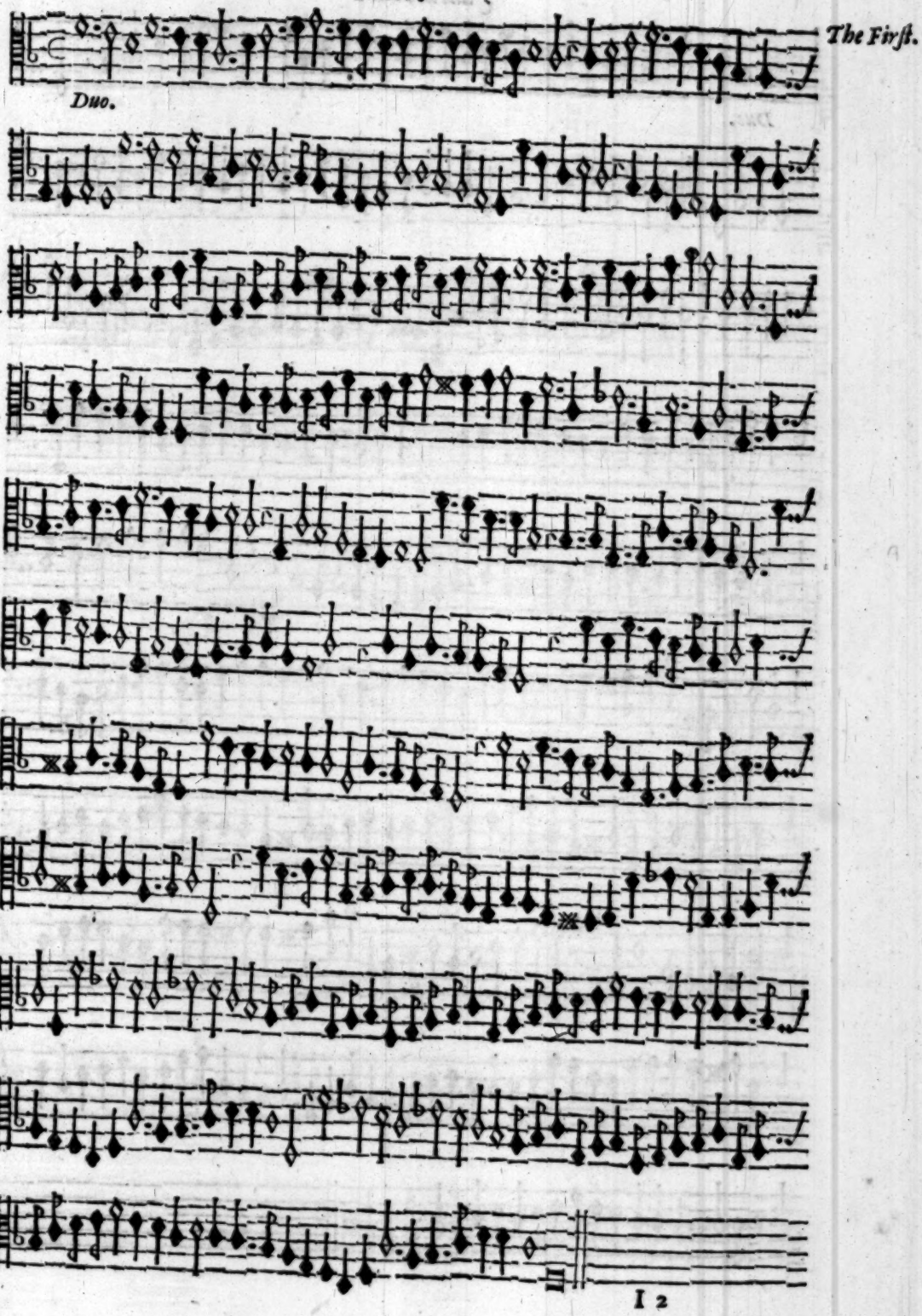
Ma. I thanke you: and aſſure your ſelfe it will not be the ſmalleſt part of my contentment, to ſee my ſcholers go towardlie forward in their ſtudies, which I doubt not but you will doe, if you take but reaſonable paines in practiſe.
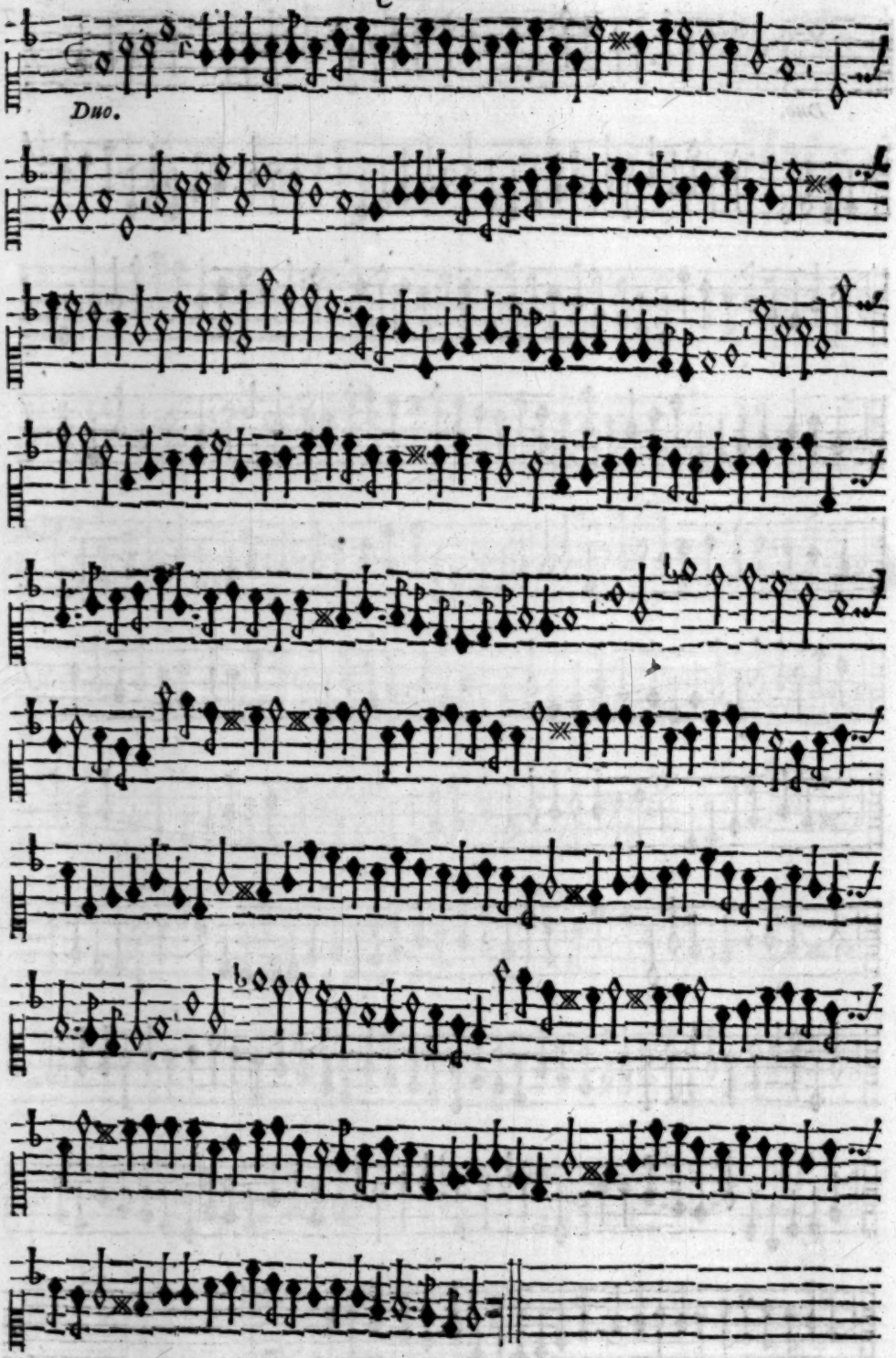


Cantus.
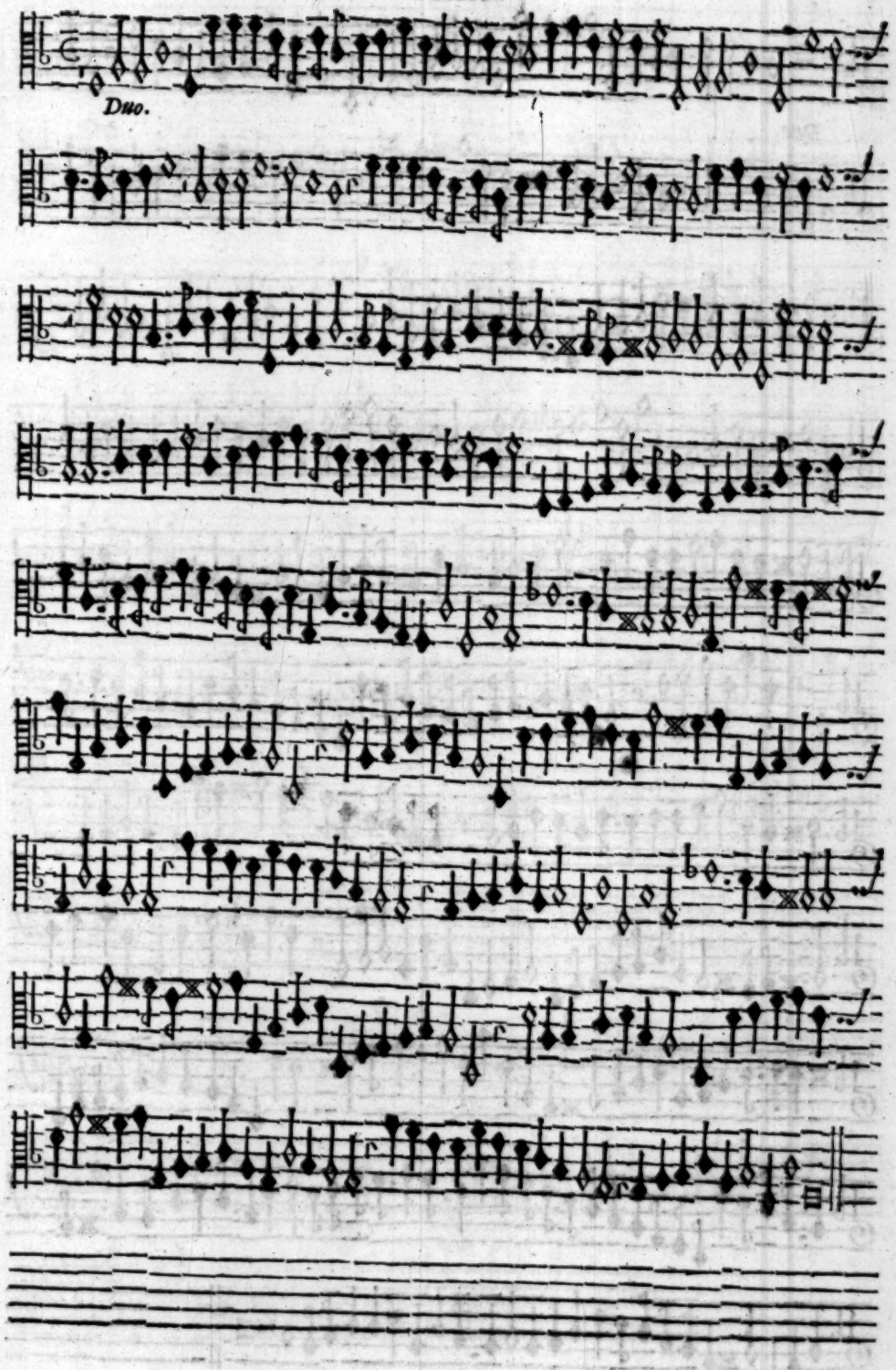


Tenor.



Cantus.
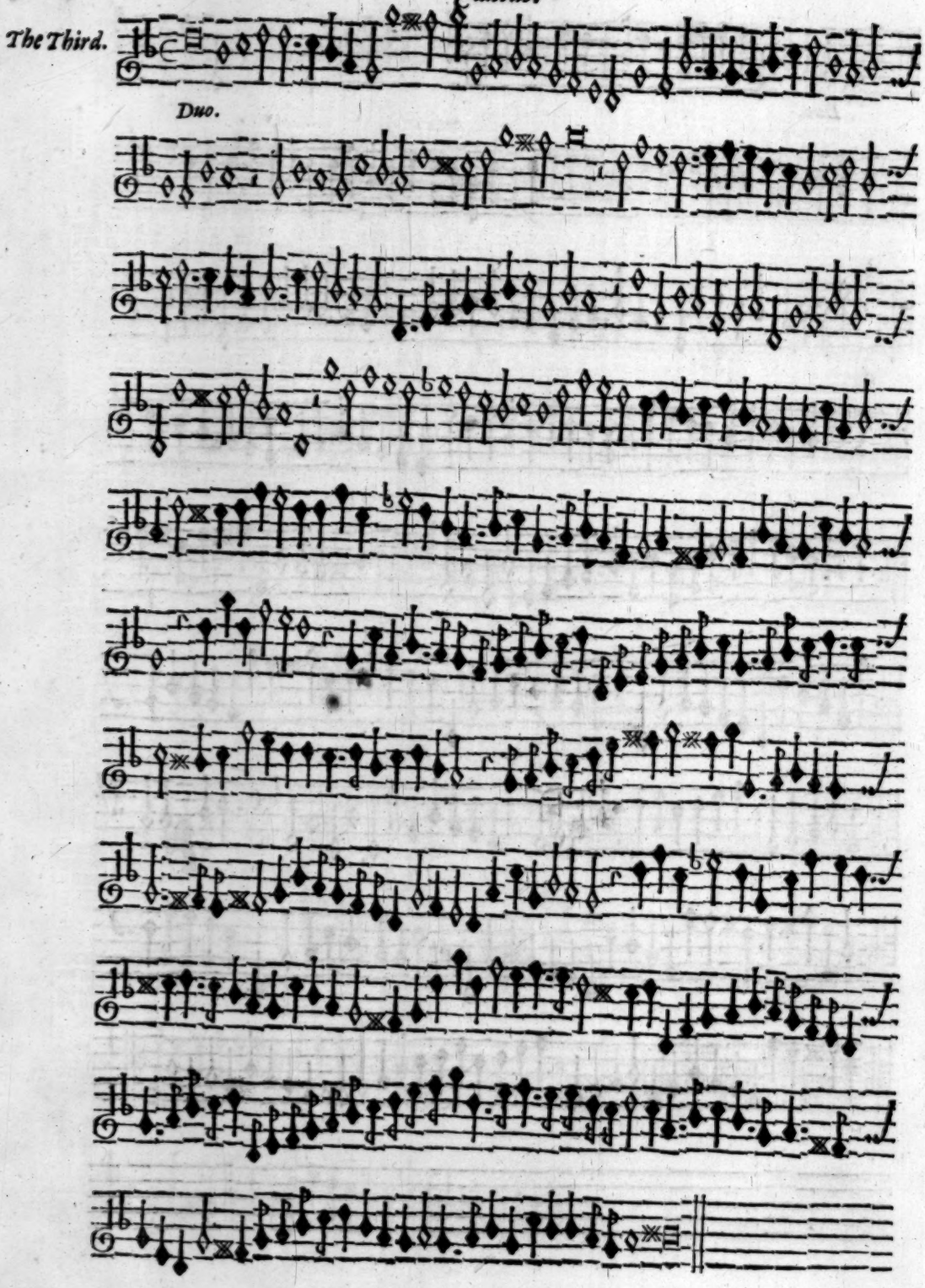


Tenor.



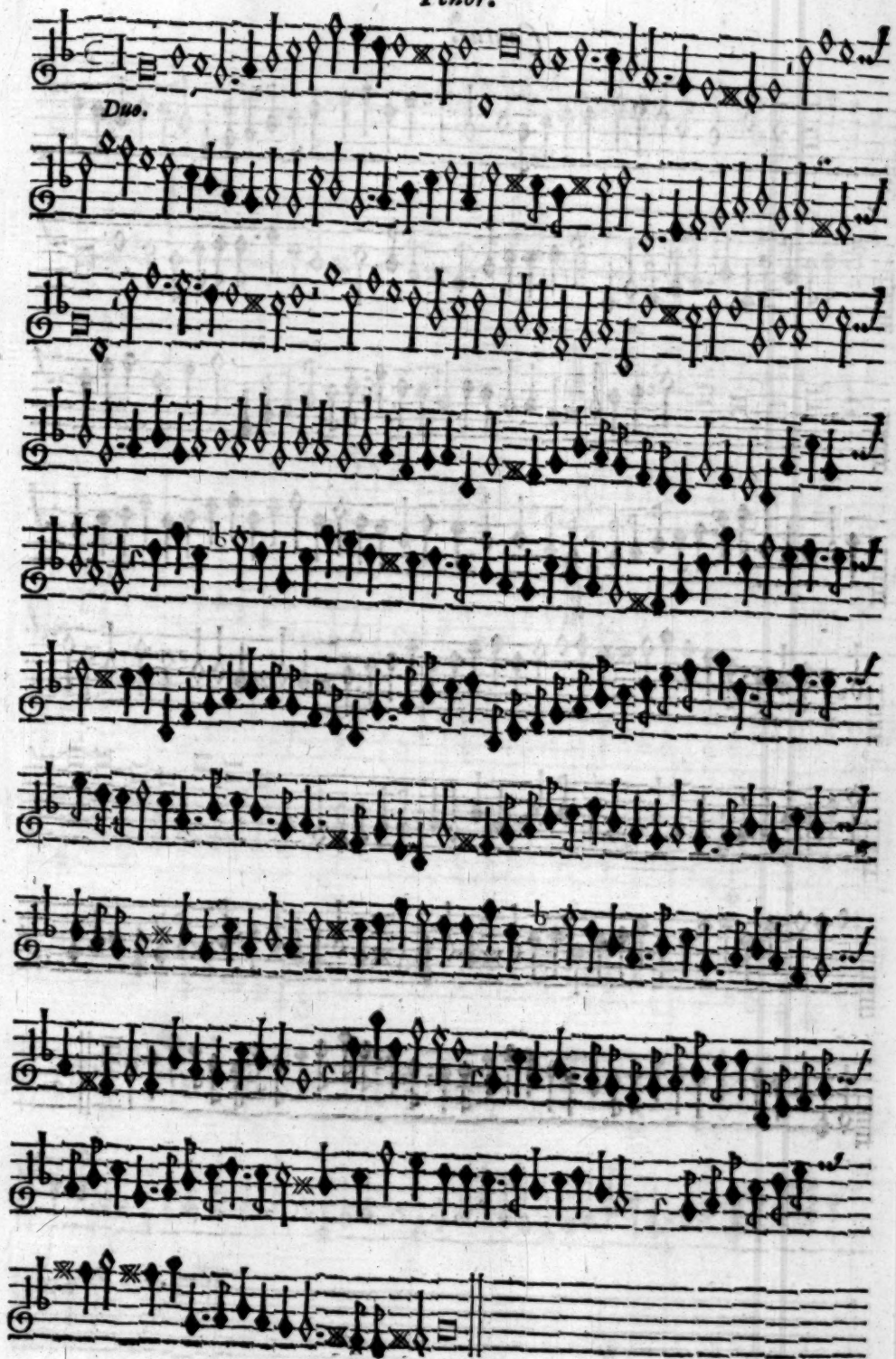
Cantus.

The Third.

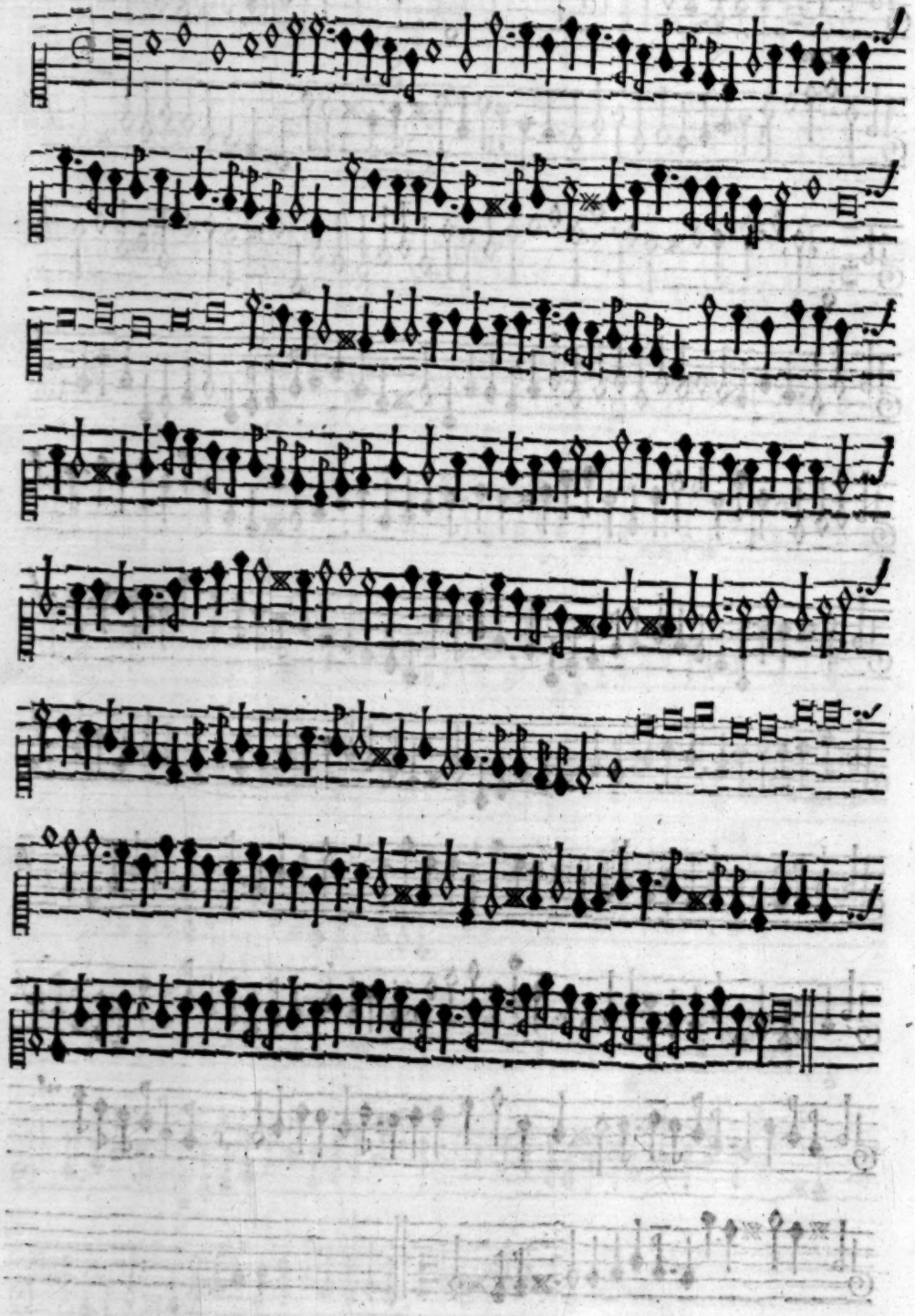
Duo.
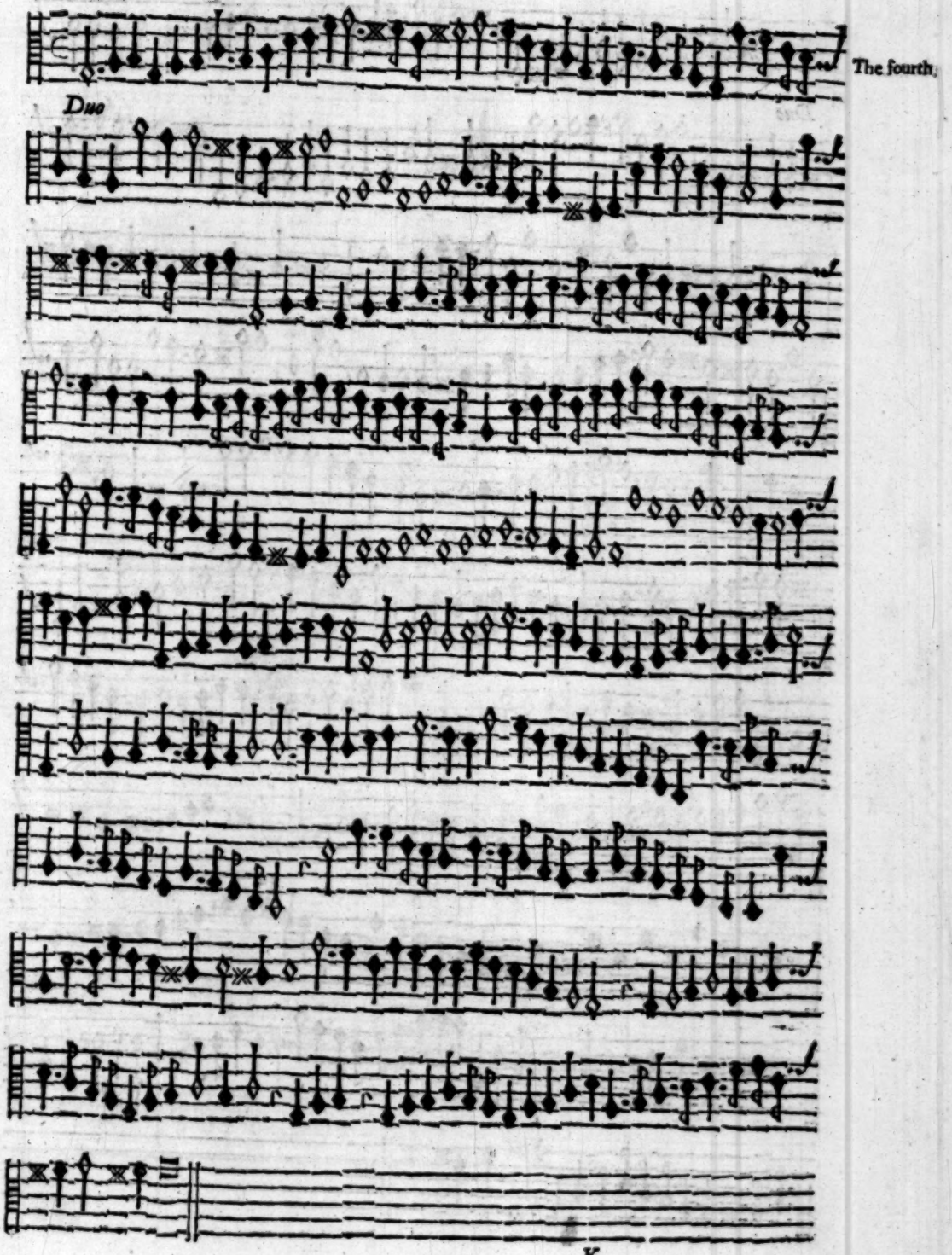


Tenor.
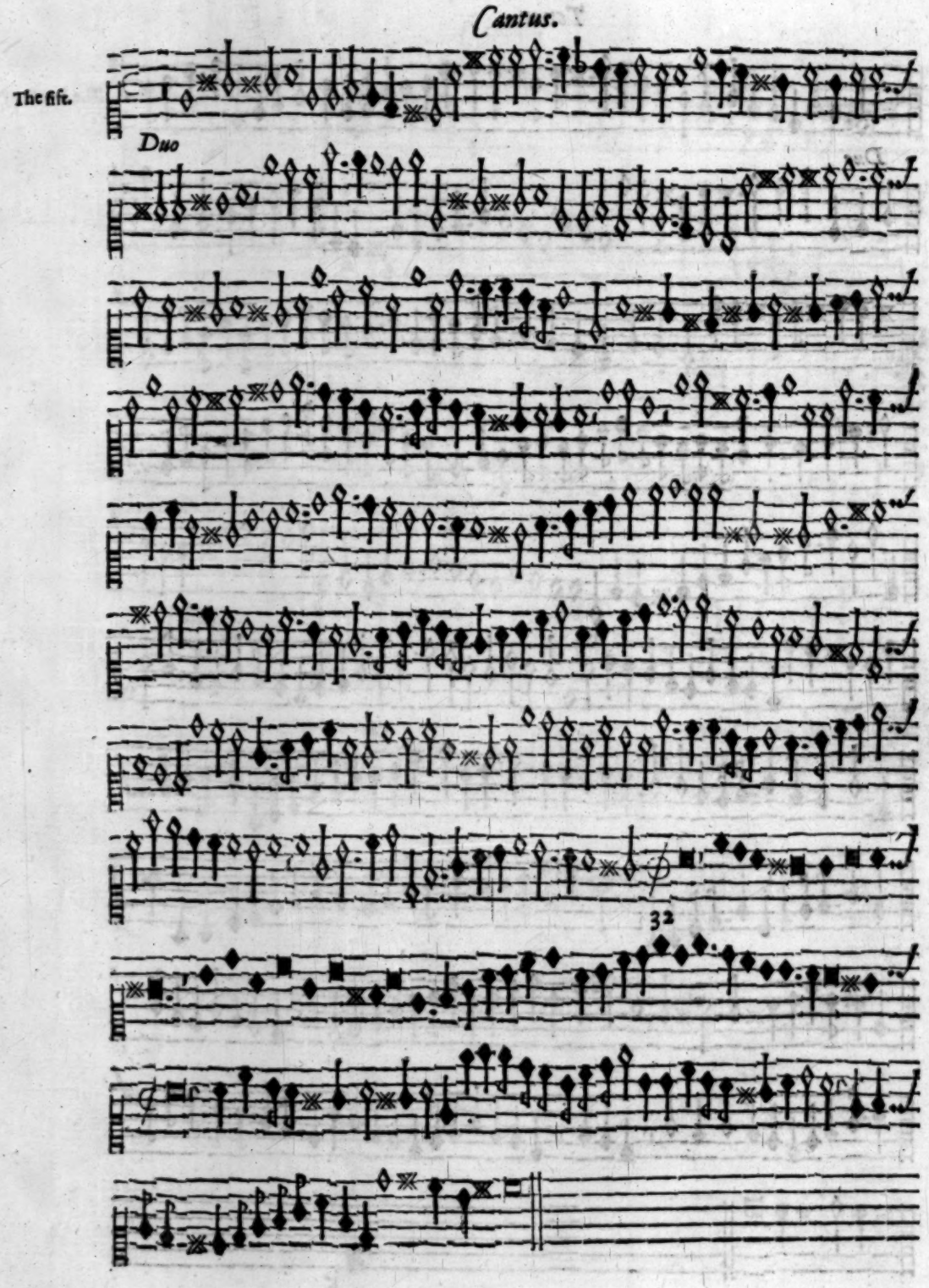


Cantus.

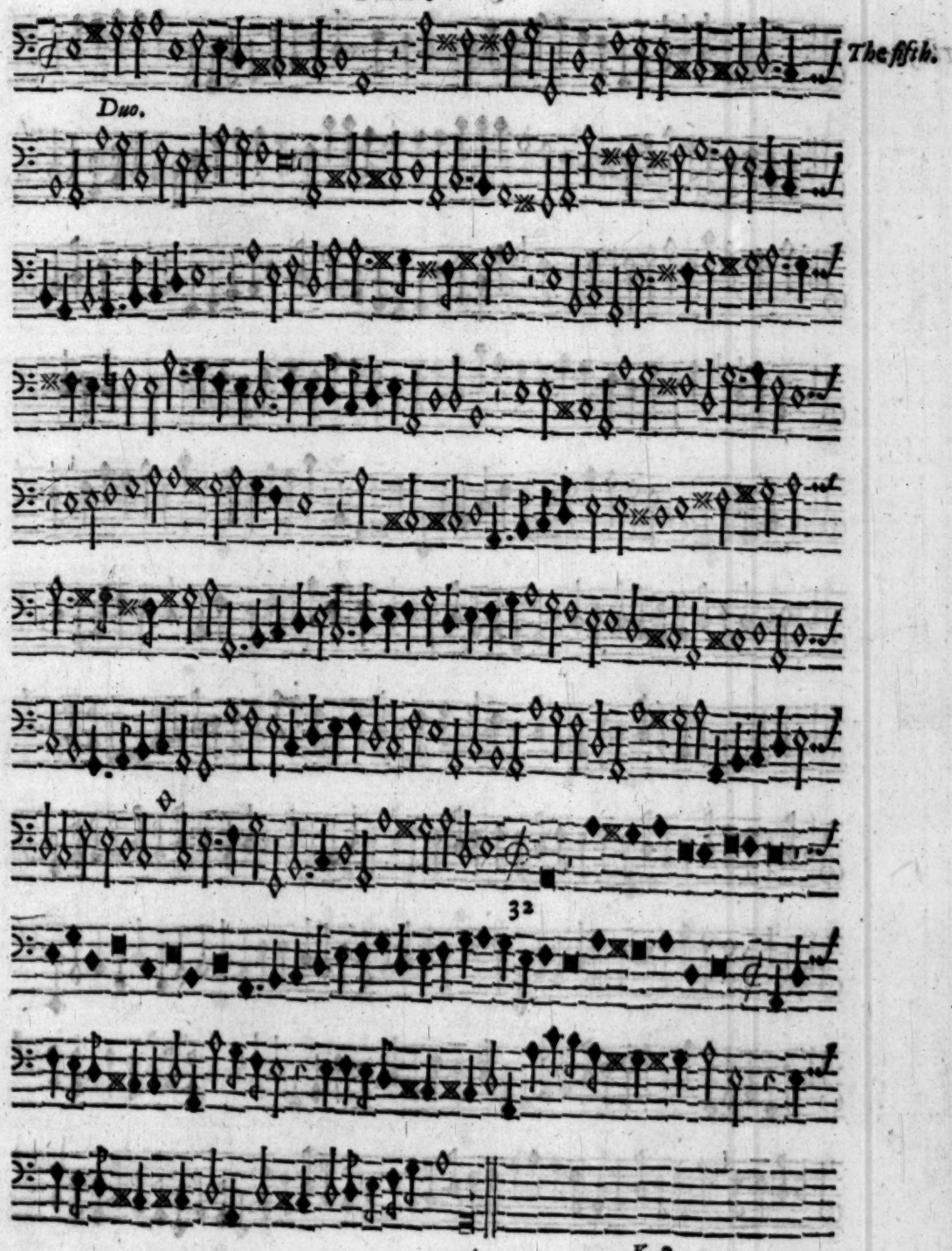


Tenor.



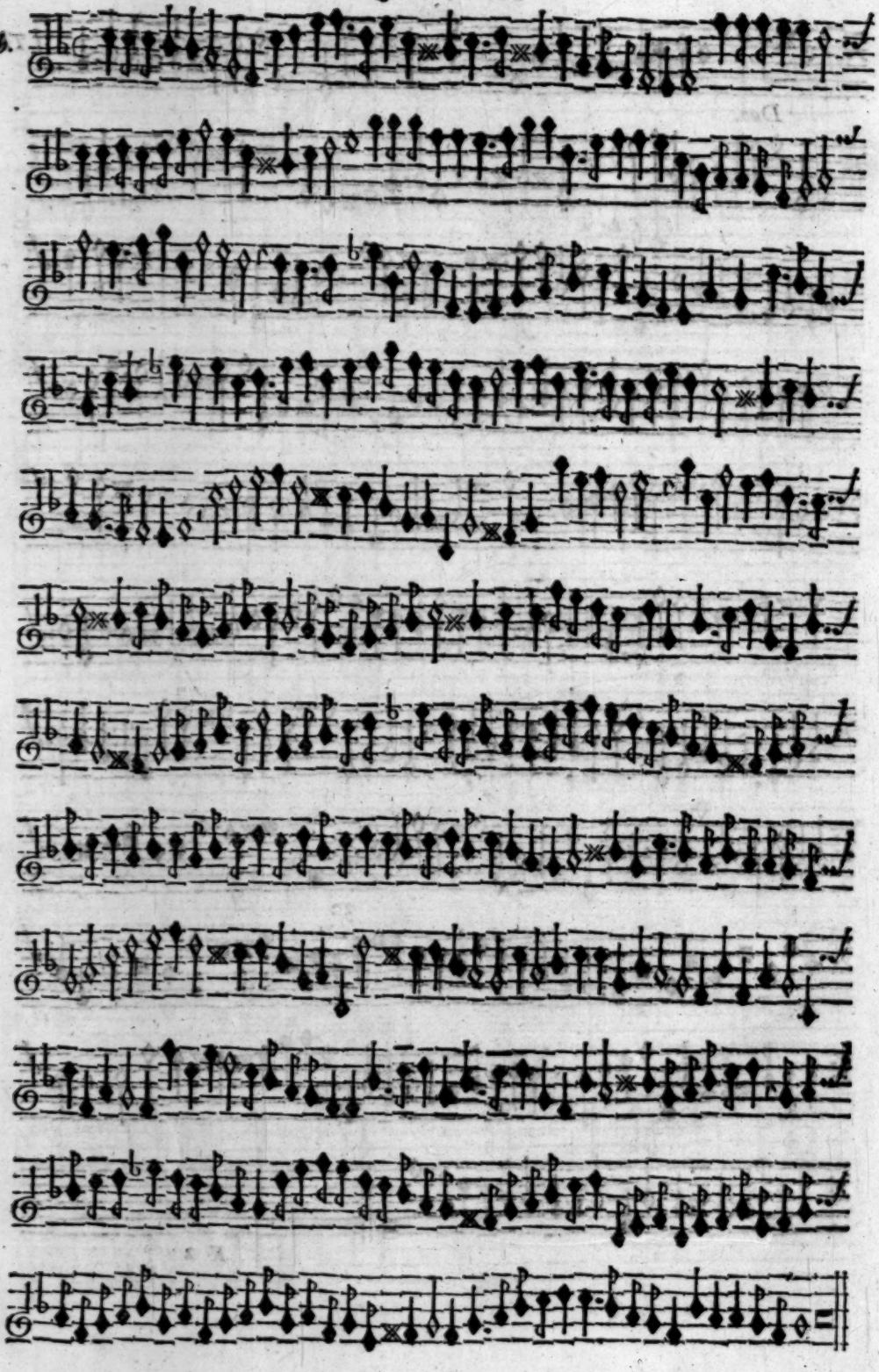

Cantus.
The fift.
Duo
32

Tenor.

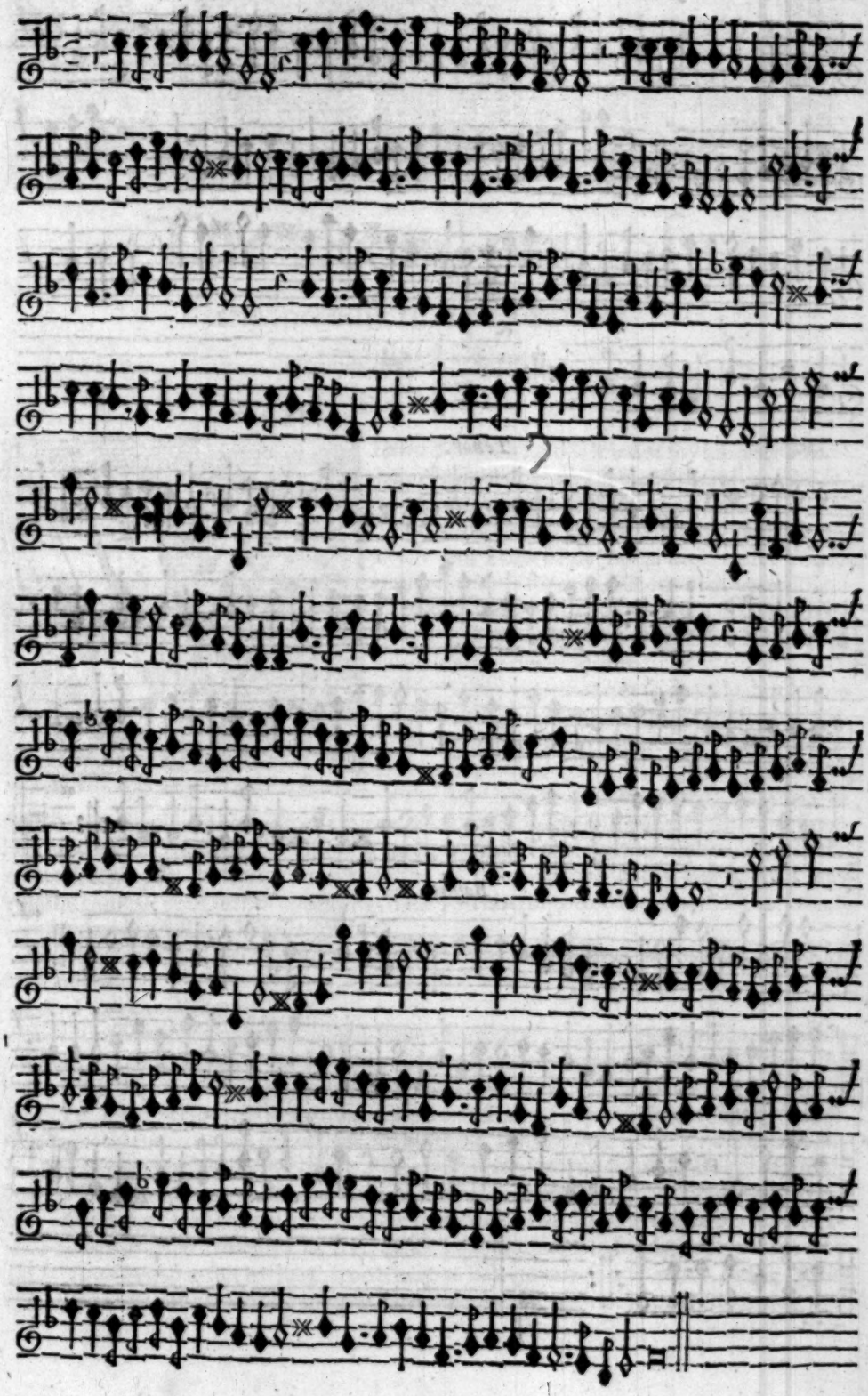


Cantus.

The sixth.
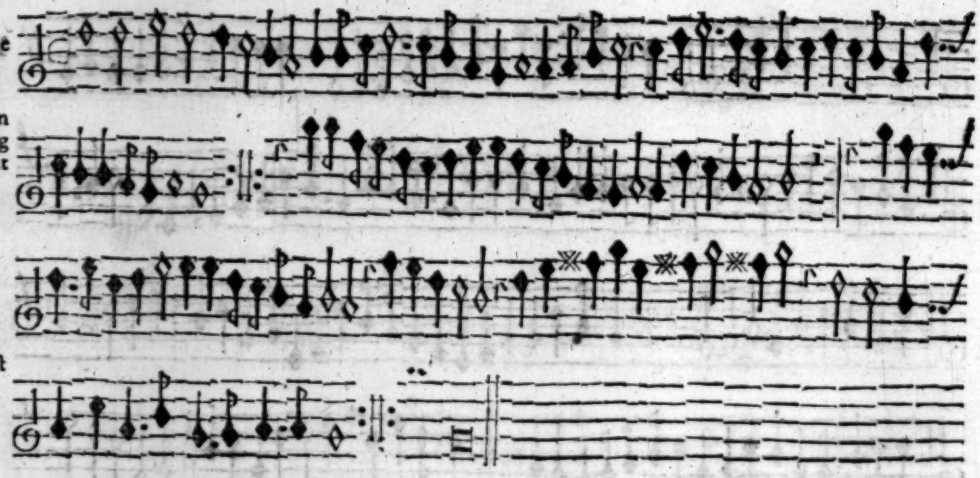


Tenor.
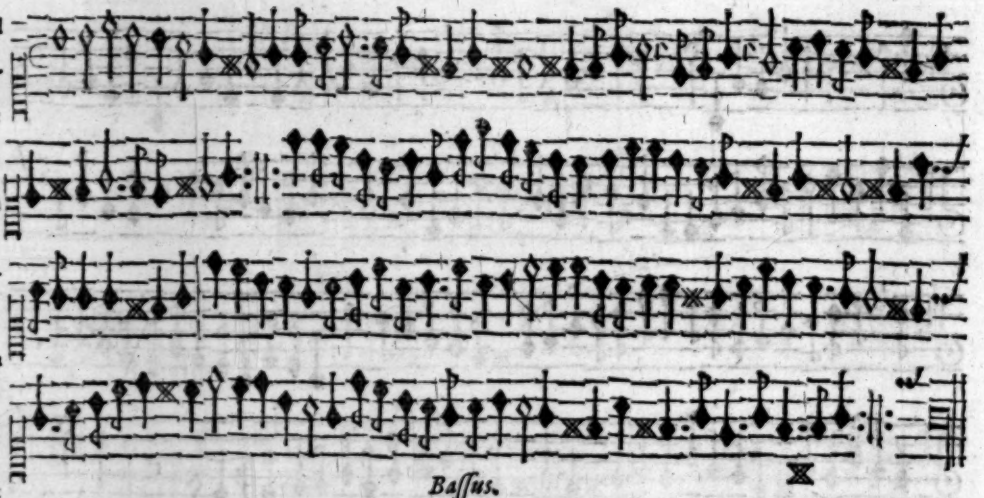


Aria. *A 3. voices.* *Cantus.*
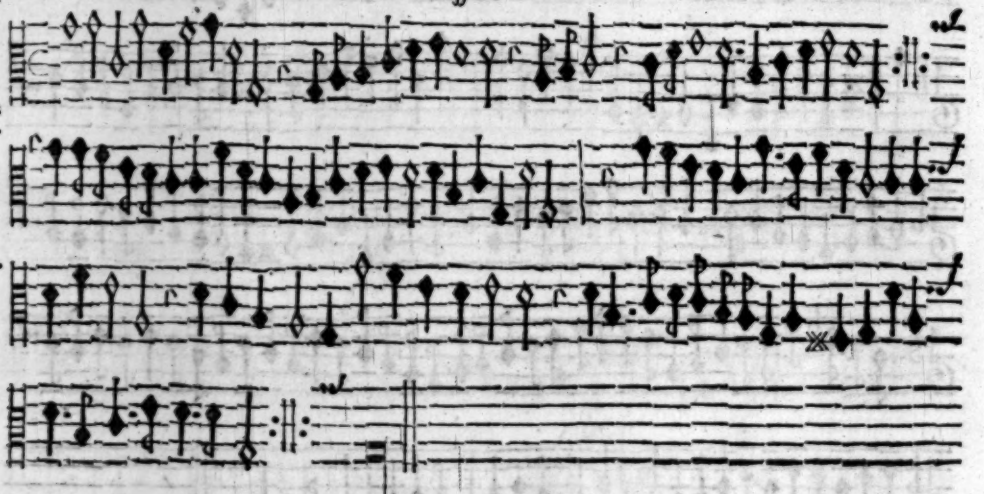
When you see this signe :||: of repetition, you must begin againe, making the note next before the signe (be it minyme, crochet or whatsoeuer) a semi briefe in the first singing. At the second time you must sing it as it standeth, going forwarde without any respect to the close. When you come to the end & find the signe of repetition before the finall close, you must sing the note befor the signe as it standeth and then begin againe at the place where the stroke parteth all the lines, & so sing to the finall close. But if you find any song of this kinde without the stroke so parting all the lines, you must begin at the first signe of repetition, & so sing to the end, for in this maner (for sauing of labor in pricking them at length) do they prick all their ayres & villanellaes.



Tenor.



Bassus.



The ſecond part of the introduction to Muſick: treating of Deſcant.

Maiſter.



Hom do I ſee a far off: is it not my ſcholler *Philomates?* out of doubt it is he, and therefore I wil ſalute him. Good morrow ſcholler.

Phi. God giue you good morrow, and a hundreth: but I maruayle not a little to ſee you ſo early, not only ſtirring, but out of doores alſo.

Ma. It is no maruayle to ſee a Snayle after a Rayne to creep out of his ſhell, and wander all about, ſeeking the moyſture.

Phi. I pray you talke not ſo darkely, but let me vnderſtand your comparyſon playnely.

Ma. Then in playne tearmes, being ouerwearied with ſtudy, and taking the oportunitie of the fayre morning: I am come to this place to ſnatch a mouthful of this holſome ayre: which gently breathing vpon theſe ſweet ſmelling flowers, and making a whiſpering noyſe amongſt theſe tender leaues, delighteth with refreſhing, and refreſheth with delight my ouer-wearied ſences. But tel me I pray you the cauſe of your hither comming; haue you not forgotten ſome part of that which I ſhewed you at our laſt being togither?

Phi. No verily, but by the contrary, I am become ſuch a ſinger as you would wonder to heare me.

Ma. How came that to paſſe?

Phi. Be ſilent and I will ſhew you. I haue a Brother a great ſcholler, and a reaſonable muſition for ſinging: he, at my firſt comming to you conceiued an opinion (I know not vpon what reaſon grounded,) that I ſhould neuer come to any meane knowledge in muſicke; and therefore, when he heard me practiſe alone, he would continually mock me; indeede not without reaſon, for many times I would ſing halfe a note too high, other while as much too lowe; ſo that he could not conteyne himſelfe from laughing: yet now and then he would ſet me right, more to let mee ſee that he could doe it, then that he ment any way to inſtruct me: which cauſed me ſo diligently to apply my prick-ſong booke; that in a manner, I did no other thing but ſing practiſing, to ſkip from one key to another, from flat to ſharp, from ſharp to flat, from any one place in the Scale to ãother, ſo that there was no ſong ſo hard, but I would venture vpon it, no Mood nor

Pro-

Proportion ſo ſtrange, but I would goe through and ſing perfectly before I left it: and in the ende I came to ſuch perfection, that I might haue been my brothers maiſter: for although he had a little more practiſe to ſing at firſt ſight then I had: yet for the Moods Ligatures, and other ſuch things I might ſet him to ſchoole.

Ma. What then was the cauſe of your comming hither at this time?

Phi. Deſire to learne, as before.

Ma. What would you now learne?

Phi. Beeing this laſt daye vpon occaſion of ſome buſineſſe at one of my friends houſes, we had ſome ſongs ſung: Afterwards falling to diſcourſe of muſicke and muſitions, one of the company naming a friend of his owne, tearmed him the beſt Deſcanter that was to bee found. Now ſir, I am at this time come to know what Deſcant is, and to learne the ſame.

Ma. I thought you had onely ſought to know Prickſong, whereby to recreate your ſelfe being wearie of other ſtudies.

Phi. In deed when I came to you firſt, I was of that minde: but the common Prouerb is in me verified, that *much would haue more*: And ſeeing I haue ſo farre ſet foote in muſicke, I doe not meane to goe backe till I haue gone quite through al, therefore I pray you now, (ſeeing the time and place fitteth ſo well) to diſcourſe to me what Deſcant is, what parts, and how many it hath, and the reſt.

Ma. The heate increaſeth, and that which you demand requireth longer diſcourſe then you looke for. Let vs therefore goe and ſit in yonder ſhadie Arbor to auoyde the vehementneſſe of the Sunne. The name of Deſcant is vſurped of the muſitions in diuers ſignifications: ſome time they take it for the whole harmony of many voyces: others ſometime for one of the voyces or partes: & that is, when the whole ſong is not paſſing three voyces. Laſt of all, they take it for ſinging a part extempore vpon a playne ſong, in which ſence we commonly vſe it: ſo that when a man talketh of a Deſcanter, it muſt be vnderſtood of one that can extempore ſing a part vpon a playne ſong.

Expoſition of the name of Deſcant.

Phi. What is the meane to ſing vpon a playne ſong.

Ma. To know the diſtances both of Concords and Diſcords.

Phi. What is a *Concord*?

What a Concord is.

Ma. It is a mixt ſound compact of diuers voyces, entring with delight in the eare, and is eyther perfect or vnperfect.

Phi. What is a *perfect conſanant*?

What a perfect Conſonant is

Ma. *It is that which may ſtand by it ſelfe, and of it ſelfe maketh a perfect harmony, without the mixture of any other.*

Phi. Which diſtances make a Concord or conſonant Harmony.

Ma. *A third, a Fift, a Sixt, and an eight.*

How many concords there be.

Phi. Which be perfect, and which vnperfect.

Ma. Perfect, *an Vniſon, a Fift*, and their eights.

Phi. What do you meane by *their eights*.

Ma. Thoſe notes which are diſtant from them eight notes, as from an *vniſon*, an *eight*, from a *fift*, a *twelfe*.

Phi. I pray you make mee vnderſtand that, for in common ſence it appeareth againſt reaſon: for put Eight to One, and all will be Nine, put Eight to Fiue, and all will bee Thirteene.

Ma. I ſee you doe not conceiue my meaning in reckoning your diſtances, for you vnderſtood me excluſiuely, and I meant incluſiuely: as for example. *From Gamut to b my is a third: for both the extremes are taken, ſo from Gamut to G ſolre ut is an eight, and from Gamut to D laſolre is a twelfe*, although it ſeeme in common ſence but an a Leuenth.

Phi.

Phi. Go forward with your diſcourſe, for I vnderſtand you now.

Ma. Then I ſaie, a vniſon, a fift, an eight, a twelfth, a ſifteenth, a nineteenth, and ſo forth *in infinitum*, be perfect cordes.

Phi. What is an *vnperfect concord*?

Ma. *It is that which maketh not a full ſound, and needeth the following of a perfect concord to make it ſtand in the harmonie.* What an vnperfect cõcord is.

Phi. Which diſtances do make vnperfect conſonants?

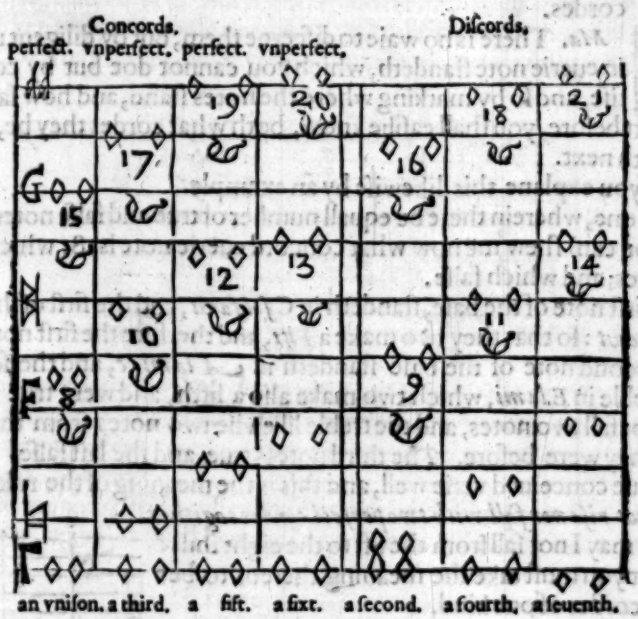
Ma. A third, a ſixt, and their eightes: a tenth, a thirteenth, &c.

Phi. What is *a diſcord*? How many vnperfect cordes there be.

Ma. *It is a mixt ſound compact of diuers ſounds naturallie, offending the eare,* & therfore commonlie excluded from muſicke. What a diſcord is.

Phi. Which diſtances make diſcord or diſſonant ſounds?

Ma. All ſuch as doe not make concords: as a ſecond, a fourth, a ſeuenth, and theyr eightes: a ninth, a leuenth, a fourteenth, &c. And to the end that what I haue ſhewed you concerning concords perfect and vnperfect, and diſcords alſo may the more ſtrong lie ſticke to your memorie, here is a table of them all, which will not a little helpe you.



Or thus more briefly.

From 7 6 5 4 3 2 1 *ariſeth* 14 13 12 11 10 9 8

And from 14 13 12 11 10 9 8 *ariſeth* 21 20 19 18 17 16 15

Phi. I praie you ſhew me the vſe of thoſe cords.

Ma. The firſt waie wherein we ſhew the vſe of the cordes, is called Counterpoint: that is, when to a note of the plainſong, there goeth but one note of deſcant. Therfore when you would ſing vpon a plainſong, looke where the firſt note of it ſtands, and then *ſing another for it which may bee diſtant from it, three, fiue, or eight notes*, and ſo foorth with others, but *with a ſixt we ſildome begin or end*.

Phi. Be there no other rules to be obſerued in ſinging on a plainſong then this?

Ma. Yes.
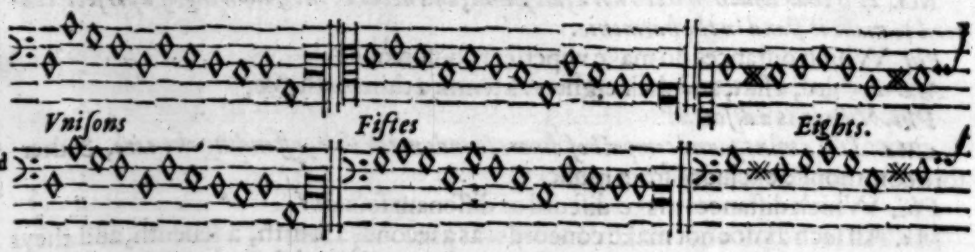
Phi. Which be they?
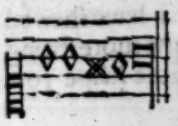
Ma. If *you be in the vniſon, fift, or eight, from your baſe or plainſong, if the baſe riſe or fall, you muſt not riſe and fall iuſt as manie notes as your baſe did.*

Phi. I pray you explaine that by an example.
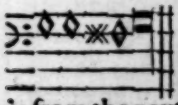
Ma. Here is one, wherein the vniſons, fifthes, and eights, be ſeuerallie ſet downe,

Conſequence of perfect concordes of one kind condemned
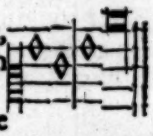




Phi. This is eaſie to be decerned as it is ſet downe now: but it will not be ſo eaſy to be perceiued when they be mingled with other notes. Therfore I praie you ſhew me how they may bee perceiued amongſte other cordes.
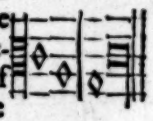


Ma. There is no waie to diſcerne them, but by diligent marking wherin euerie note ſtandeth, which you cannot doe but by continuall practiſe, and ſo by marking where the notes ſtand, and how farre euerie one is from the next before, you ſhall eaſilie know, both what cordes they be, and alſo what corde commeth next.

Phi. I praie you explane this likewiſe by an example.

Ma. Here is one, wherein there be equall number of true and falſe notes, therfore (if you can) ſhew me now what concord euerie note is, & which be the true notes, and which falſe.



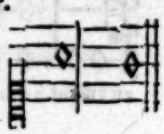
Phi. The firſt note of the baſe, ſtandeth in C *ſolfavt*, and the firſt of the treble in G *ſolrevt*: ſo that they two make a *Fift*, and therfore the firſt note is true. The ſecond note of the baſe ſtandeth in *A lamire*, and the ſecond of the treble in *E lami*, which two make alſo a fifth, and were true if the baſe did not fall two notes, and the treble likewiſe two notes from the place where they were before. The third note is true, and the laſt falſe.



Ma. You haue conceiued verie well, and this is the meaning of the rule which ſaieth, that *you muſt not riſe nor fall with two perfect cordes togither.*

Conſequence of perfect concords of diuers kinds alowed.

Phi. What may I not fall from the fift to the eight thus?

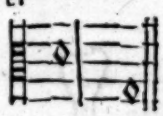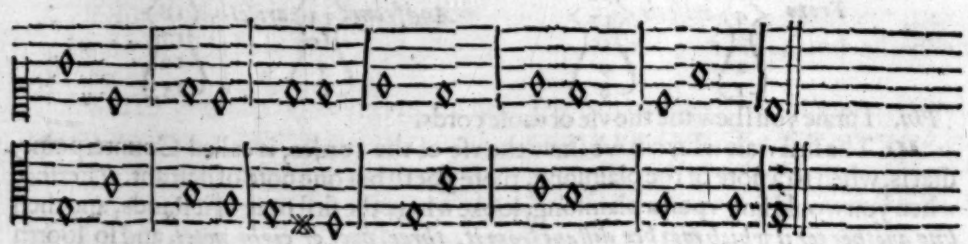


Ma. Yes, but you muſt take the meaning thereof to bee of perfect concordes of one kind.

Phi. Now I praie you ſet me a plaine ſong, and I will trie how I can ſing vpon it.

Ma. Set downe any you liſt your ſelfe.

Phi. Then here is one, how like you this?



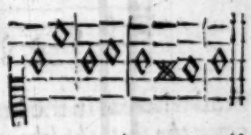


Ma.

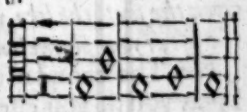
Ma. This is well being your firſt prooſe, *But it is not good to fall ſo from the eight to the vniſon* as you haue done in your firſt two notes: for admit, I ſhould for my pleaſure deſcend in the plainſong from *G ſol re ut*, to *C fa ut*, then would your deſcant be two eights: and whereas in your ſeuenth and eighth notes you *fall from a ſixt to an vniſon, it is indeed true, but not allowed in two parts* either aſcending or deſcending, but worſe aſcending then diſcending: for deſcending it commeth to an eight, which is much better, and hath farre more fulneſſe of ſound then the vniſon hath. Indeed, in manie parts vpon an extremitie, or for the poinț (or *fuge*) ſake thus,

Falling from the eight to the vniſon condemned.
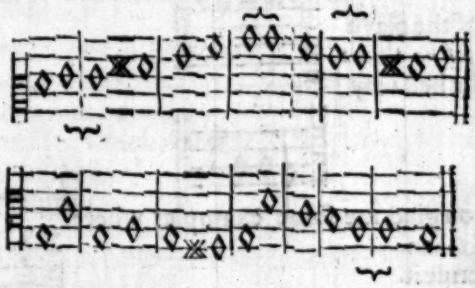
Falling from a ſixt to a vniſon condemned in two partes.



or in *Canon* it were tollerable, but moſt chieflie in *Canon*, the reaſon whereof you ſhall know hereafter, when you haue learned what a *Canon* is. In the meane time let vs goe forvvarde with the reſt of your leſſon. In your laſt two notes, the *comming from a sixt to a third is altogither not to be ſuffered* in this place, but if it were in the middle of a ſong, and then your *B fa b mi* being flat, it were not onelie ſufferable but commendable: but to come from *F fa vt* (which of his nature is alwaies flat) to *B fa b mi* ſharpe, it is againſt nature. But if you would in this place make a flat cloſe to your laſt note, and ſo thinke to auoide the fault that could no more bee ſuffered then the other: for no cloſe may be flat, but if you had made your waie thus, it hadde beene much better.



Falling from ſixt to a third both parts deſcending diſalowed.



For *the fewer partes your ſong is of, the more exquiſite ſhoulde your deſcant bee, and of moſte choiſe cordes*, eſpeciallie ſixtes and tenthes: perfect cordes are not ſo much to be vſed in two partes, except paſſing (that is when one part deſcendeth and another aſcendeth) or at a cloſe or beginning.

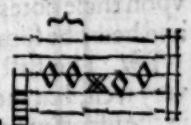
Phi. Indeed me thinkes this filleth mine eares better then mine owne did, but I pray you how do you make your laſt note ſauing two to ſtand in the harmonie, ſeeing it is a diſcord.

Ma. Diſcords mingled with concordes not onelie are tollerable, but make the deſcant more pleaſing if they be well taken. Moreouer, there is no comming to a cloſe, ſpeciallie with a *Cadence* without a diſcord, and that moſt commonly a ſeuenth bound in with a ſixth when your plainſong deſcendeth, as it doth in that example I ſhewed you before.

Diſcords wel taken allowed in muſicke.

Phi. What do you tearme a *Cadence*?

Ma. A *Cadence* wee call that, when comming to a cloſe, two notes are bound togither, and the following note deſcendeth thus: or in any other keye after the ſame manner.
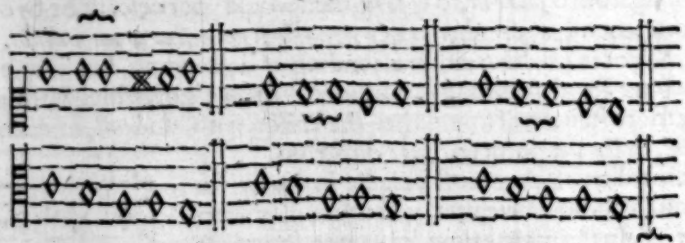


What a Cadence is.
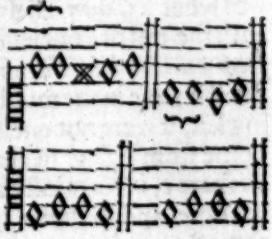
Phi. I praie you then ſhewe mee ſome waies of taking a Diſcord well, and alſo ſome, where they are not well taken: that comparing the good with the badd, I may the more eaſily conceiue the nature of both.

Ma. Heere be al the wayes which this playnſong wil alowe, wherein a diſcord may be taken with a Cadence in Counterpoynt.

Examples of well taking a diſcord with a Cadence.



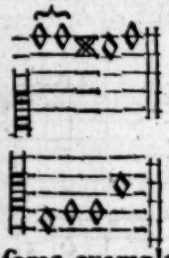
And whereas in the firſt of theſe examples *you begin to bynde vpon the ſixt, the like you might haue done vpon the eight: or in the fift, if your playne ſong had riſen thus.*
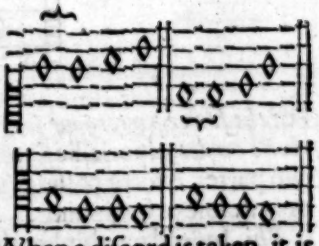


Phi. The ſecond of theſe examples cloſeth in the fift, and I pray you do you eſteeme that good?

Ma. It is tolerable though not ſo good in the eare, as that before which cloſeth in the eight, or that which next followeth it.

But if the laſt note of the playn ſong aſcended to *d la ſol re*, thus: it had been good & the beſt way of cloſing.



Phi. Now I pray you giue me ſome examples where the diſcord is not well taken.



Ma. Heere is one peruſe it.

Phi. I pray you ſhew me a reaſon why the *Diſcord is euill taken here?*

Ma. Becauſe after the Diſcord we do not ſet a perfect concord: for the perfect concordes doe not ſo well beare out the diſcords as the vnperfect doe, and the reaſon is this. When a diſcord is taken, it is to cauſe the note following be the more pleaſing to the eare. Now the perfect Concords of them ſelues being ſufficiently pleaſing, neede no helpe to make them more agreeable, becauſe they can be no more then of themſelues they were before.
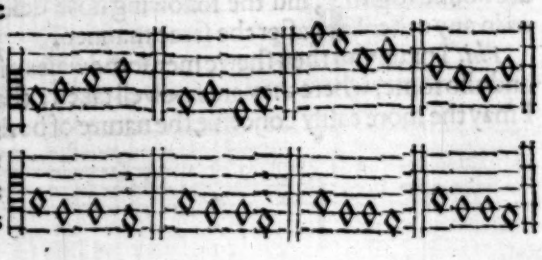
Phi. Let vs now come againe to our example from which wee haue much diſgreſſed.

Ma. We will, and therefore as I haue told you of the good and bad taking of a diſcord vpon theſe notes: it followeth to ſpeak of a formal cloſing without a diſcord or Cadence: and heere be ſome wayes formally, to end in that manner.

Phi. The firſt and laſt wayes I like very well, but the ſecond way cloſing in the fift offendeth myne eares.

Examples of formal cloſing without a Cadence.

Ma. though it be vnpleaſant, yet is it true, and if it bee true cloſing in the eight, why ſhould it not be true in the fift alſo. But if you like it not, there bee (as the Prouerbe ſayeth) more wayes to the Wood then one.

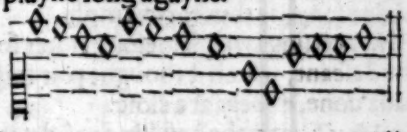


Phi.

Phi. You ſay true, but Ihaue had ſo many obſeruations, that I pray God I may keepe them al in minde.

Ma. The beſt meanes to keepe them in minde is continually to bee practiſing, and therefore let me ſee what you can doe, on the ſame playne ſong agayne.

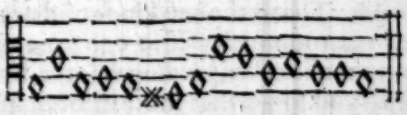
Phi. Heere is away how like you it?



The ſchollers ſecond leſson of Counter poynt.

Ma. Peruſe it, & ſee it how you like it your ſelfe.

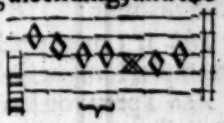
Phi. I like it ſo well, as I thinke you ſhal not find manie faultes in it.



Faults in this leſson

Ma. You liue in a good opinion of your ſelfe, but let vs examine your example. This is in deed better then your firſt: But marke wherein I condemne it. *In the firſt and ſecond notes you riſe as though it were a cloſe, cauſing* a great informalitie of cloſing, when you ſhoulde but begin. Your third note is good: your fourth note is tollerable, but in *that you goe from it to the twelfth, it maketh it vnpleaſing*, and that we commonly call *hitting the eight on the face*, when we come to an eight, and skip vp from it agayne to another perfect concord: But if it had beene meeting one another, the playneſong aſcending, and the Deſcecant deſending: it had bin very good thus:

What hitting the eight on the face is.

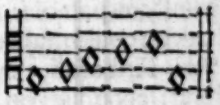


Conſequence of vnperfect. Fifts no more to be vſed then of perfect.

But I pray you where was your memorie when you ſet downe this ſixt note.

Phi. I ſet it ſo of purpoſe, not of negligence.

Ma. And I pray you what reaſon moued you therevnto?



Phi. Where in doe you condemne it?

Ma. For two twelfes or fifts, which was one of the principall caueats I gaue you to be auoyded.

Phi. But they be not two fifts.

Ma. No, what reaſon haue you to the contrary?

Phi. Becauſe in ſinging I was taught that the ſharp cliff taketh away half of his ſound ſo that it cannot be properly called a fift.

Ma. That is a new opinion. But I truſt you will not ſay it is a fourth.

Phi. No.

Ma. Why?

Phi. Becauſe it hath halfe a note more then any fourth hath.

Ma. and I hope you will not tearme it a ſixt.

Phi. No.

Ma. Then if it be no fourth, becauſe it is more then a fourth, nor a ſixt becauſe it is leſſe then a ſixt, what name will you gine it?

Phi. I cannot tell.

Ma. A womans reaſon to maintayne an oppinion, and then if ſhe be asked why ſhe doth ſo, will anſwere, becauſe I doe ſo. In deed I haue ſeene the like committed by maiſter *Alfonſo* a great muſition, famous and admired for his works amongſt the beſt: but his fault was onely in pricking, for breaking a note in deuiſion, not looking to the reſt of the parts, made three fifts in the ſame order as you did. But yours came of ignorance, his of Iolitie, and I my ſelfe haue committed the like fault in my firſt workes of three parts, (yet if any one ſhould reaſon with me) I weare not able to defend it: but (no ſhame to confeſſe;) my fault came by negligence. But if I had ſeene it before it came to the preſſe, it ſhould not haue paſſed ſo, for I doe vtterly condemne it as being expreſly againſt the principles of our art: but of this another time at more length.

Alfonſo in his ſong *Si ch'io mi cred'ho mai* being the twentieth ſong of his ſecond book of Madrigals of fiue voyces at the very cloſe betweene *Canto* & *Alto*

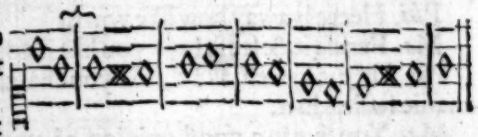
In the third part

And as for the reſt of your leſſon, though the cords be true, yet I much miſlike the forme, for falling down ſo in tenths ſo long to gether is odius, ſeeing you haue ſo much

ſhift otherwiſe. Likewiſe in your penult and antepenult notes, you ſtande ſtill with your deſcant, the plainſong ſtanding ſtill, which is a fault not to be ſuffered in ſo fewe as two partes, eſpeciallie in eightes. But in deſcanting you muſt not onelie ſeeke true cordes, but formalitie alſo: that is, to make your deſcant carrie ſome forme of relation to the plaine ſong, as thus for example.

Standing with the plainesong condemned.

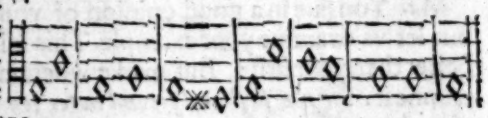
What formalitie is.



Phi. You ſing two plaineſong notes for one in the deſcant, which I thought you might not haue done, except at a cloſe.

Binding deſcant.
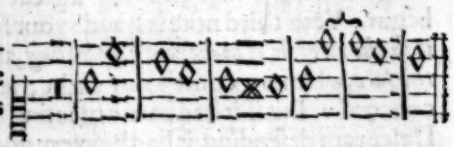
Ma. That is the beſt kinde of deſcant, ſo it bee not too much vſed in one ſong, and it is commonlie called binding deſcant, but to inſtruct you ſomewhat more in formalitie, the chiefeſt point in it is ſinging with a point or *Fuge*.



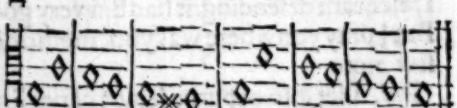
A Fuge.

Phi. What is a *Fuge*?

Ma. We call that a Fuge, when one part beginneth and the other ſingeth the ſame, for ſome number of notes (which the firſt did ſing) as thus for example:



Phi. If I might play the *zoilus* with you in this example, I might find much matter to cauill at.
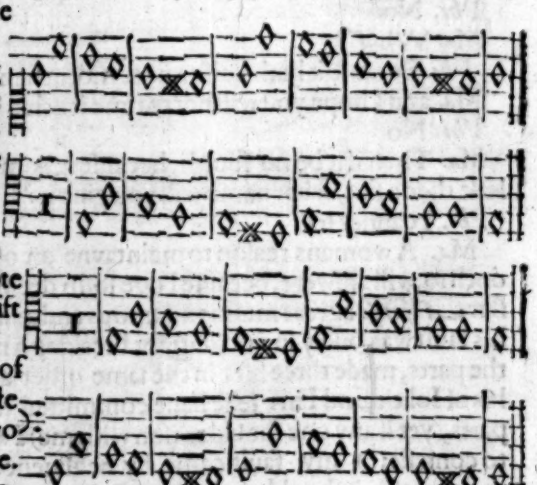


Ma. I pray you let me heare what you can ſaie againſt any part of it, for I would be glad that you could not onely ſpie an ouerſight, but that you could make one much better.

Phi. Firſt of all, you let the plainſong ſing twoe whole notes, for which you ſing nothing: ſecondlie you begin on a ſixt.

Ma. You haue the eies of a *Lynx*, in ſpying faults in my leſſon, and I praie God you may bee ſo circumſpect in your owne: but one anſwer ſolueth both theſe obiections which you laie againſt me. And firſt for the reſt, there can bee no point or Fuge taken without a reſt, and in this place, it is vnpoſſible in counterpoint ſooner to come in with the point in the eight: and as for the beginning vpon a ſixt, the point likewiſe compelled me to do ſo, although I could haue made the deſcant begin it otherwiſe, as thus for auoiding of the ſixt, altering the leading part, but then woulde not your point haue gone through to the ende, anſwering to euerie note of the plaineſong, for that the ninth note of force muſt be a fourth as you ſee. But if you would ſing the deſcant part fifteene notes lower, then will it goe wel in the eight below the plaineſong, and that note which aboue was a fourth, will fall to be a fift vnder the plainſong thus:

No fuge can be brought in without a reſt.

Beginning vpō a ſixt in a fuge tollerable.



the point likewiſe doeth excuſe all the reſt of the faults which might be obiected againſte me, except it be for falſe deſcant, that is, two perfect cords of a kind togither, or ſuch like.

Phi. You haue giuen me a competent reaſon, and therfore I pray you ſhew me, in what and how many diſtances you may begin your point.

Diſtāces where vpon a fuge may be begun.

Ma. In the vniſon, fourth, fift, ſixt and eight, but this you muſt marke by the waie, that
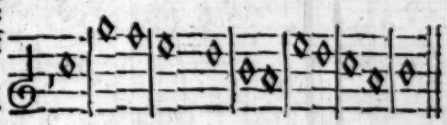
that when we ſpeake of a Fuge or Canon, in the vniſon, fift, or eight: it is to bee vnderſtood, from the firſt note of the leading part, as my leſſon may be called two parts in one in the eighth, although I did begin vpon a ſixt. How thoſe diſtances are reckoned.

Phi. Well then, ſeeing by your wordes I conceiue the formalitie of following a point with a plainſong, I will trie vpon the ſame plainſong what I can doe, for the maintenãce of this Fuge. But now that I haue ſeene it, I thinke it impoſſible to finde anie other way then that which you alreadie haue ſet downe on theſe notes.

Ma. Yes there is another waie if you can finde it out.

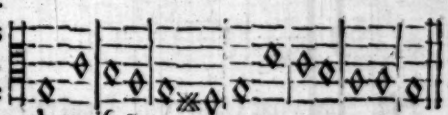
Phi. I ſhall neuer leaue breaking my braines til I finde it. And loe, here is a waie which although it do not driue the point quite through as yours did, yet I thinke it formall.

Ma. You haue rightlie conceiued the waie which I meant. But whie did you pricke it of ſo much compaſſe?
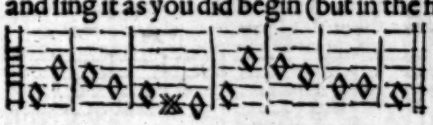


Phi. For auoiding the vniſon in the beginning.

Ma. It is well, and verie hard and almoſt impoſſible to doe more for the bringing in of this point aboue the plainſong then you haue don. Wherefore I commend you, in that you haue ſtudied ſo earneſtlie for it, but can you doe it no otherwiſe?
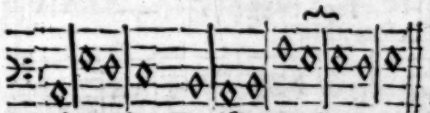


Phi. No in truth, for while I ſtudied to doe that I did, I thought I ſhoulde haue gone madde, with caſting and deuiſing, ſo that I thinke it impoſsible to ſet anie other waie.

Ma. Take the deſcant of your own waie, which was in the eleuenth, or fourth aboue and ſing it as you did begin (but in the fift belowe vnder the plaineſong) and it will in a manner go through to the end, whereas yours did keepe report but for fiue notes,



Phi. This riſeth fiue notes and the plainſong riſeth but foure.

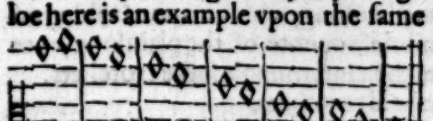


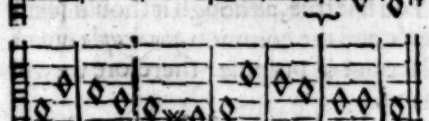
Ma. So did you in your example before, although you could perceiue it in mine, and not in your owne: but although it riſe fiue notes, yet is it the point. For if it were in *Canon*, we might not riſe one note higher, nor deſcende one note lower then the plainſong did: but in Fuges wee are not ſo ſtraightlie bounde. But there is a worſe fault in it which you haue not eſpied, which is, the riſing from the fift to the eight in the ſeuenth and eight notes, but the point excuſeth it, although it be not allowed for anie of the beſt in two parts, but in mo parts it might be ſuffered. Riſing from the fift to the eight diſallowed in muſicke.

Phi. I would not haue thought there had bin ſuch varietie to be vſed vpon ſo few notes.

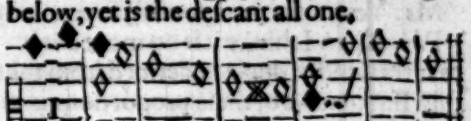
Ma. There be manie things which happen contrarie to mens expectation, therfore yet once againe, trie what you can do vpon this plainſong, though not with a point, yet with ſome formalitie or meaning in your waie.
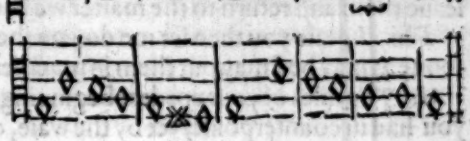
Phi. You vſe me as thoſe who ride the great horſes: for hauing firſt ridden them in a ſmall compaſſe of ground, they bring them out and ride them abroad at pleaſure. But loe here is an example vpon the ſame





notes. behold here bee all your owne notes in blacke pricking, the reſt which be white, be mine: for though you cloſe in ỹ eight below, yet is the deſcant all one.





Ma. This is well enough, althogh if I peruſe mine own firſt leſſon of Fuge, I ſhal find you a robber. For
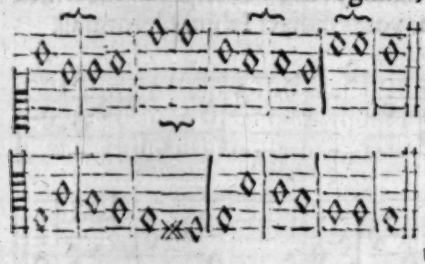
Phi. In truth I did not willinglie rob you, although by chance I fel into your cordes.

Ma. I like it al the better. But I would counſel you, that you accuſtome not your ſelfe to put in pieces of other mens doings amongeſt your owne, for by that meanes the diuerſitie of vaines wil appeare, and you be laughed to ſcorne of the skilful for your pains.

Phi. You ſaie true, and I wil take heed of it hereafter. But I thinke my ſelfe now reaſonablie inſtructed in counterpoint. I praie you therfore go forward to ſome other matter.

Ma. There remaineth ſome things in counterpoint which you muſt know before you go anie further. The firſt is called ſhort and long, when we make one note alone, & then two of the ſame kind bound togither, and then another alone, as you ſee in this leſſon.
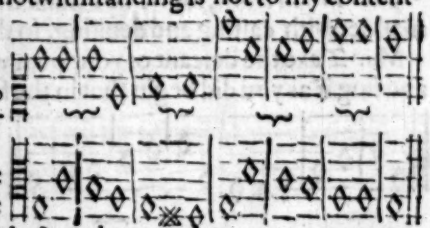
Short and long



long and ſhort. *Phi.* Nay by your leaue, I wil make one of euerie ſort, and therfore I praie you proceed no further, til I haue made one of theſe.

Ma. If you thinke it worth the making do ſo, for if you can otherwiſe do anie thing vpon a plaine-ſong, this wil not bee hard for you, but to doe it twiſe or thrice vppon one plaineſong in ſeuerall waies, wil bee ſomewhat harder, becauſe that in theſe waies there is little ſhift.

Phi. Somwhat (ſaid you?) I had rather haue made twentie leſſons of counterpoint, then haue made this one miſerable waie, which notwithſtanding is not to my contentment, but I praie you peruſe it.

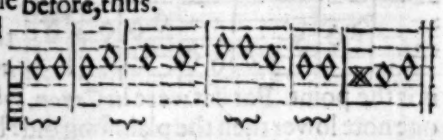


Ma. This is wel done.

Phi. The riſing to the twelfth or fift I do miſlike, in the ſeuenth note, but except I ſhould haue taken your deſcant, I had none other ſhift.
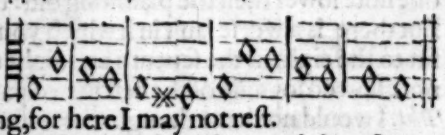
Ma. Let it go. Long and ſhort, is when we make two notes tied togither, and then another of the ſame kind alone, contrarie to the other example before, thus.

Long and ſhort

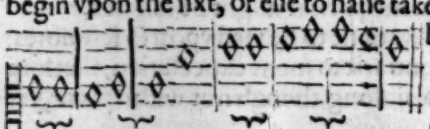


Phi. Seing I made one of the other ſort, I wil trie if I can make one of this alſo.

Ma. You wil finde as little ſhift in this as in the other.



Phi. Here is a waie, but I was faine either to begin vpon the ſixt, or elſe to haue taken your beginning, for here I may not reſt.
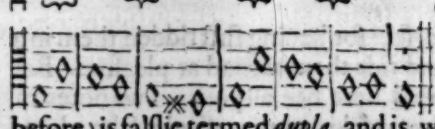


Ma. Neceſsitie hath no law, and therefore a ſmal fault in this place: but let this ſuffice for counterpoint.

Phi. What followeth next to be ſpoken of?

Ma. The making of twoe or more notes for one of the plainſong, which as (as I tolde you before) is falſlie termed *dupla*, and is, when a ſemibriefe or note of the plainſong, wee make two minimes.

Deſcant commonlie called Dupla.



Phi. May you not now and then intermingle ſome crotchets.

Ma. Yes as manie as you liſt, ſo you doe not make al crotchets.

Phi. Then I thinke it is no more *dupla*. *Ma.* You ſaie true, although it ſhould ſeem that this kind of dupla is deriued from the true *dupla*, and the common *quadrupla* out of this. But to talke of theſe proportions is in this place out of purpoſe: therefore we will leaue them and return to the matter we haue in hand.
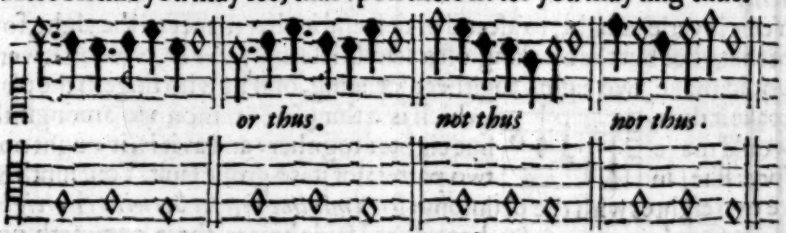
Phi. I praie you then ſet me downe the generall rules of this kind of deſcant, that ſo ſoone as may be I may put them in practiſe.

Ma. The rules of your cordes, beginning, formalitie, and ſuch like are the ſame which you had in counterpoint, yet by the waie, one caueat more I muſt giue you to bee obſerued

ſerued here, that is, that you take not a diſcord for the firſt part of your note, except it be in binding maner, but for the laſt part you may.
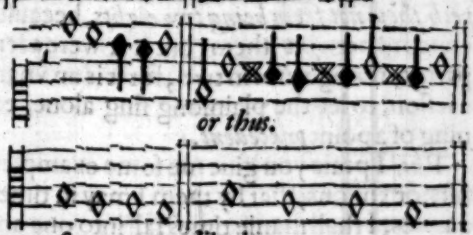
Phi. I praie you make me vnderſtand that by an example.

Ma. Here brieflie you may ſee, that vpon theſe notes you may ſing thus.
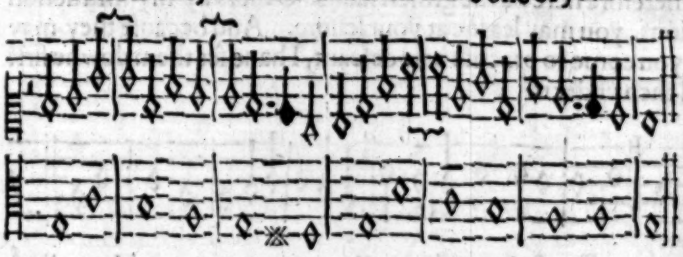


A diſcord not to be taken for the firſt part of a note, except in binding wiſe

But in binding deſcant, you may take a diſcord for the firſt parte of the note, thus.



Phi. I will remember this, therefore I praie you ſet mee a leſſon in this kinde of deſcant, whereby I may ſtriue to imitate you with another of the ſame kinde.
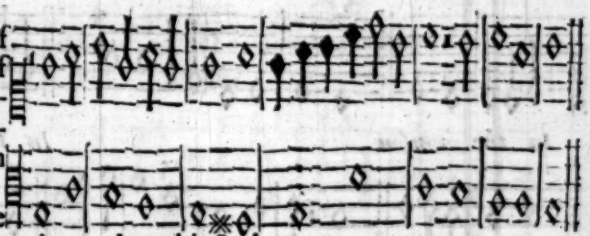
Ma. Here is one, marke it: and then make one of your owne like it.



Phi. I perceiue by this, that it is an eaſie matter for one that is well ſeene in counterpoint to atain in ſhort time to ỹ knowledge of this kind.

Ma. It is ſo. But there be many thinges which at the firſt ſight ſeem eaſie, which in practiſe are found harder then one woulde thinke. But thus much I wil ſhew you, that he who hath this kind of deſcanting perfectlie, may with ſmall trouble, quicklie become a good muſition.

Phi. You would then conclude, that the more paines are to be taken in it. But heere is my waie, how do you like it?



Ma. Well for the firſt triall of your vnderſtanding in this kind of deſcant. But let vs examine particularlie euerie note, that you ſeeing the faultes, may auoide them hereafter.

Phi. I praie you doe ſo, & leaue nothinge vntouched which anie waie may bee obiected.

Ma. The firſt, ſecond, and thirde notes of your leſſon are tollerable, but your fourth note is not to be ſuffered, becauſe that and the next note following are two eights.

Phi. The ſecond part of the note is a *Diſcord*, and therefore it cannot be two eights ſeeing they are not both togither.

Ma. Though they be not both together, yet is there no concord betweene them: & this you muſt marke, that a *Diſcord comming betweene two eights, doth not let them to be two eightes ſtil.* Likewiſe, if you ſet *a diſcord betweene two fifis, it letteth them not to bee two fifis ſtill.* Therfore if you will auoide the conſequence of perfect cords of one kind, you muſt put betwixt them other concords, and not diſcords.

A diſcord comming betweene two perfect cords of one kinde, taketh not awaie the faulty conſequence.

Phi. This is more then I would haue beliued, if another had told it me, but I praie you goe on with the reſt of the faults,

Ma. Your ſeuenth and eighth notes haue a fault, coſine germaine to that which the others had, though it be not the ſame.

Phi. I am ſure you cannot ſaie that they be two eightes, for there is a tenth after the firſt of them.

Aſcending or deſcending to the eight condemned. *Zarlino inſt. muſ. part terza cap.* 48.
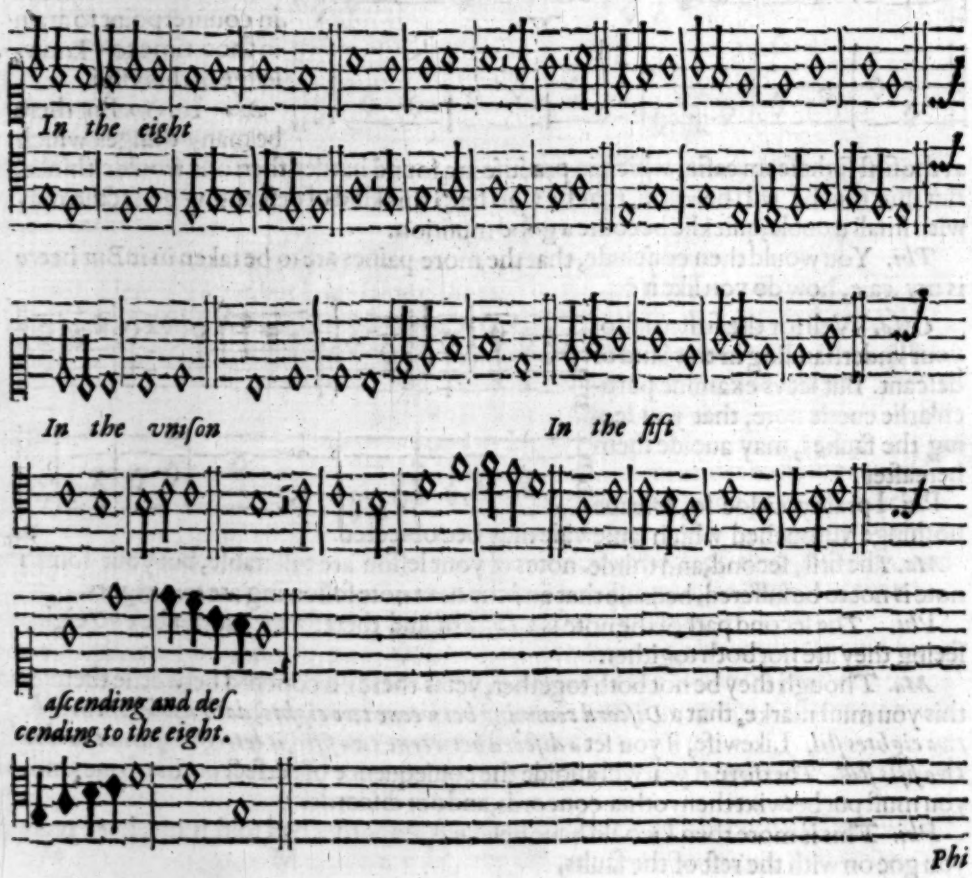
Ma. Yet it is verie naught, to aſcend or deſcend in that maner to the eight, for thoſe foure crotchets bee but the breaking off a ſemibriefe in *G ſol re ut*, which if it were ſung whole, would make two eights togither aſcending, or if he who ſingeth the plainſong would breake it thus,  (which is a thing in common vſe amongſt the ſingers, it would make fiue eightes togither: and as it is, it ought not to be vſed, eſpeciallie, in two partes: for it is a groſſe fault. Your ninth & tenth notes, are two eightes with the plainſong, for *a minime reſt ſet betwixt two eights, keepeth them not from being two eights*, becauſe as I ſaide before, there commeth no other concord betwixt them: but if it were a ſemibriefe reſt, then were it tollerable in more partes, though not in two, for it is an vnartificiall kinde of deſcanting in the middle of a leſſon, to let the plainſong ſing alone, except it were for the bringing in or maintaining of a point *præcedent*.

A minime reſt put betwixt two perfect cordes of one kind, hindreth not their faultie conſequéce

Phi. I praie you giue me ſome examples of the bad manner of comming to eightes, fifts, or vniſons, that by them I may in time learne to finde out more: for without examples, I ſhall manie times fall into one and the ſelfe ſame error.

Ma. That is true: and therefore here be the groſeſt faults. Others by my inſtruction and your owne obſeruations, you may learne at your leiſure. And becauſe they may hereafter ſerue you when you come to practiſe baſe deſcant, I haue ſet them downe firſt aboue the plainſong, aud then vnder it.

Examples for alowances forbidden in muſicke.



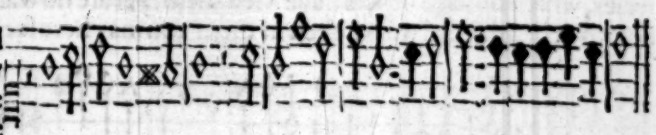
Phi

Phi. Theſe I will diligentlie keepe in mind, but I pray you how might I haue auoided thoſe faultes which I haue committed in my leſſon?

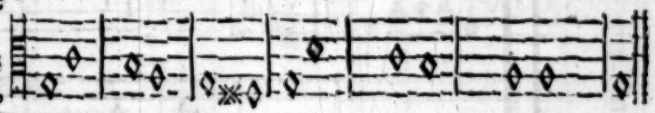
Ma. Manie waies, and principallie by altering the note going before that, wherin the fault is committed.

Phi. Then I praie you ſet downe my leſſon corrected after your maner.

Ma. Here it is with your faultes amended, and that of yours which was good retained.
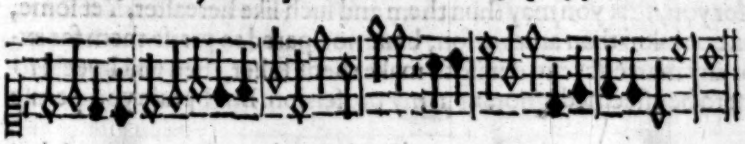


Phi. This is well: but I will make another, that all my faultes may come out at the firſte, and ſo I may haue the more time to mend them.
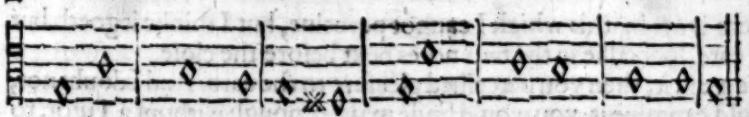


Ma. Doe ſo: for the rules and practiſe ioined togither, will make you both certaine and quicke in your ſight.

Phi. Here is one, and as you did in the other, I pray you ſhew me the faults at length.
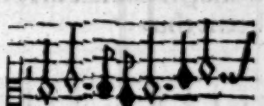


Ma. The beginning of your deſcāt is good, the ſecōd note is tollerable, but might haue been made better.



Phi. May I not touche a diſcorde, paſſing in y^order?
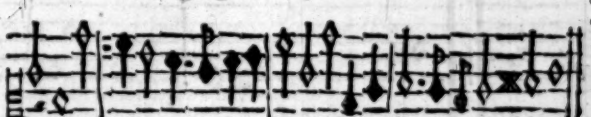
Ma. You may, and it is vnpoſsible to aſcende or deſcende in continuall deduction, without a diſcord, but the leſſe offence you giue in the diſcord the better it is, and the ſhorter while you ſtaie vpon the diſcord, the leſſe offence you giue. Therefore, if you had ſet a pricke after the Minime, and made your two Crotchets, two Quauers, it had been better, as thus:

An obſeruation for paſsing notes.



Your next note had the ſame fault, for that you ſtaied a vvhole Minime in the fourth, which you ſee I haue mended: making the laſt minim of your third note a crotchet, and ſetting a prick after the firſt. Your fiſt, ſixt, and ſeuenth notes be wilde and vnformall, for that vnformall skipping is condemned in this kinde of ſinging, but if you had made it thus it had beene good and formall.
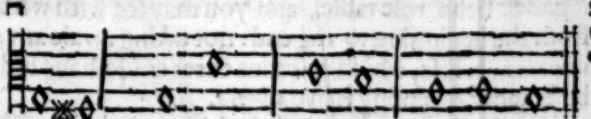
Wild skipping condemned in deſcant.



Phi. Wherein didde you miſlike my Cloſe, for I ſee you haue altered it alſo.

Ma. Becauſe you haue ſtaied in the note before it a whole ſemibriefe togither. For if your deſcant ſhould be ſtirring in any place, it ſhould bee in the note before the cloſe. As for this waie, if a Muſition ſhould ſee it, he woulde ſaie it hangeth too much in the cloſe. Alſo you haue riſen to the eight, which is all one, as if you had cloſed below, in the note from whence you fled.
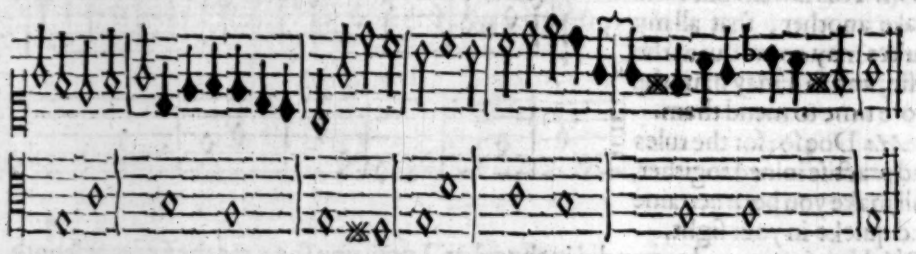
Staying before the cloſe condemned.



Phi. I praie you before you go any further, to ſet me ſome waies of diſcordes paſſing, aſcending and diſcending, and how they may be allowable, and how diſalowable.

Ma. Although you might by the example which I ſhewed you before, conceiue the nature of a paſsing note: yet to ſatiſfie your deſire, I will ſet downe ſuch as might occur vpon this plainſong, but in forme of a Fuge, that you may perceiue how it is allowable or diſallowable in Fuge: And becauſe we will haue the beſt laſt, I will ſhewe you twoe waies, which though others haue vſed them, yet are no waie tollerable: for it is vnpoſſible to take a diſcord worſe, then in them you may here ſee ſet downe, which I haue of

Bad taking of diſcords in this kind of deſcant
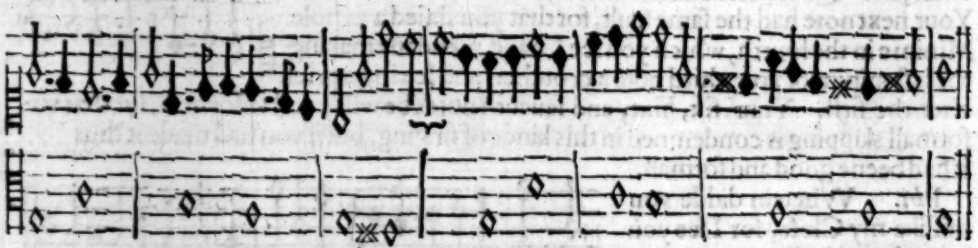


purpoſe ſought out for you, that you may ſhun them and ſuch like hereafter. Yet ſome, more vpon their owne opinion than anie reaſon, haue not ſpared to praiſe them for excellent. But if they or any man elſe, can deuiſe to make them falſer, then will I yeeld to them, and be content to be eſteemed ignorant in my profeſsion. But I praie you peruſe them.

Phi. It may bee there is art in this which I cannot perceiue, but I thinke it goeth but vnpleaſinglie to the eare, ſpeciallie in the two notes next before the cloſe.

Ma. I find no more art in it, then you perceiued pleaſure to the eare. And I doubt not, if you your ſelfe ſhould examine it, you would finde matter enough without a Tutor, to condemne it: as for the firſt, there are foure notes that might be eaſilie amended with a pricke, altering ſome of their length, by the obſeruation which I gaue you before. But as for the place which you haue alreadie cenſured, if all the maiſters and ſchollers in the world, ſhould laie their heads togither, it were impoſsible to make it worſe. But if it had beene thus

The former example bettered.
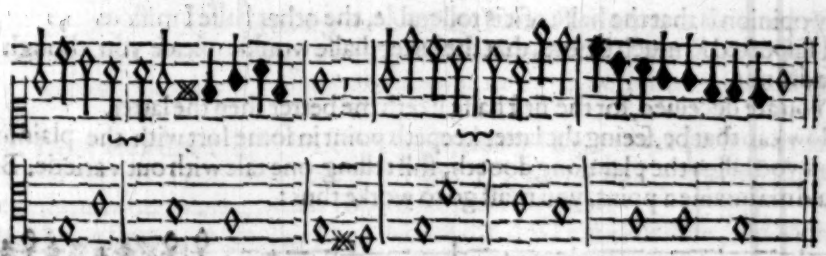


it hadde bene tole rable, and you may ſee with wh at litle alteration it is made better, from the beginning to the end: not taking awaie any of the former notes, except that vnformall cloſe, which no mans eares could haue indured: yet as I told you before, the beſt maner of cloſing is in *Cadence*.

Phi. In *Cadence* there is little ſhift or varietie, and therefore it ſhoulde ſeeme not ſo often to be vſed, for auoiding of tediouſneſſe.

Ma. I finde no better word to ſaie after a good praier, then *Amen*, nor no better cloſe to ſet after a good peece of deſcant, then a *Cadence*: yet if you thinke you will not ſaie as moſt voices doe, you may vſe your diſcretion, and ſaie So be it, for varietie. Here is alſo another waie, which for badneſſe will giue pla ce to none other.

Phi.
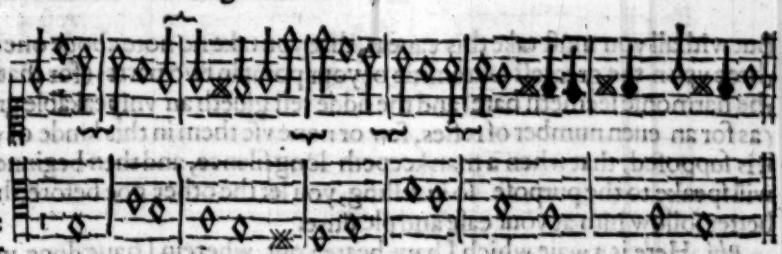


Other examples of diſcord euill taken.

Phi. What? Will not the Fuge excuſe this, ſeeing it ſingeth in a manner euery note of the plaineſong?

Ma. No.
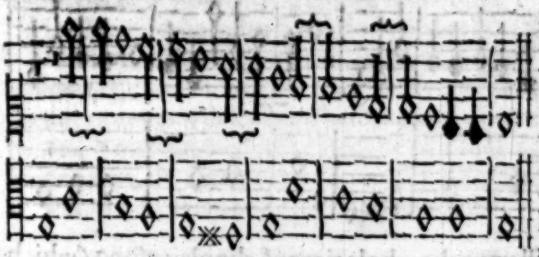
Phi. For what cauſe?

Ma. Becauſe it both taketh ſuch bad allowances as are not permitted, and likewiſe the point might haue beene better brought in thus.



Examples of diſcorde wel taken. Wherein al the alowances be contained.

But it were better to leaue the point and folow none at all, then for the pointes ſake, to make ſuch harſh vnpleſant muſicke: for muſicke was deuiſed to content and not offend the eare.
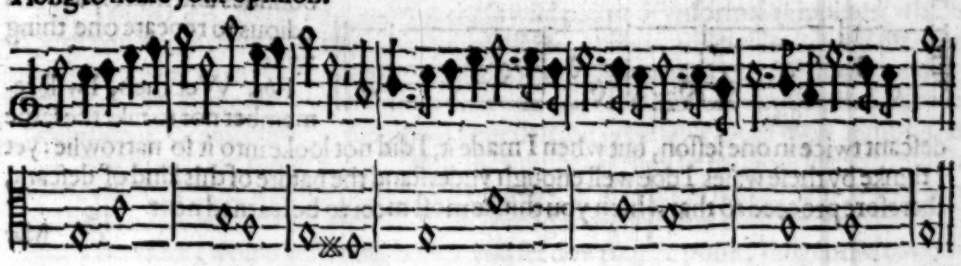


And as for the other two, as there is no meanes of euil taking of diſcords, which you haue not in them (and therfore bicauſe I thinke I haue ſome authoritie ouer you, I will haue you altogither to abſtaine frō the vſe of them) ſo in theſe other twoe, there is no waie of well taking a diſcord, lacking, both for Fuge, and for binding deſcant, in that it is vnpoſsible to take them trulie on this plaineſong, otherwiſe then I haue ſet them downe for you, for in them be all the allowances: and beſides, the firſt of them ſingeth euerie note of the plainſong.

Phi. I thanke you hartilie for them, and I meane by the grace of God, to keepe them ſo in memorie, that whenſoeuer I haue any vſe of them I, may haue them readie.

Ma. Trie then to make another waie formall without a Fuge.

Phi. Here is one, although I be doubtfull how to thinke of it my ſelfe, and therefore I long to heare your opinion.



Ma:

Ma. My opinion is that the halfe of it is tollerable, the other halfe I miſlike.
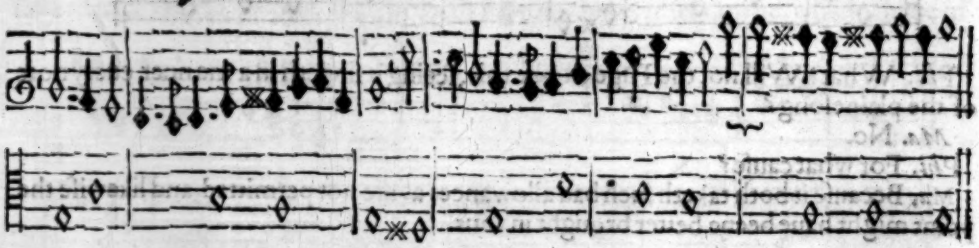
Phi. I ſuſpected ſo much before, that the latter halfe woulde pleaſe you, though the firſt halfe did not.

Ma. You are deceiued, for the firſt halfe liketh me better then the latter.

Falling downe with the plain ſong diſalowed

Phi. How can that be, ſeeing the latter keepeth point in ſome ſort with the plainſong.
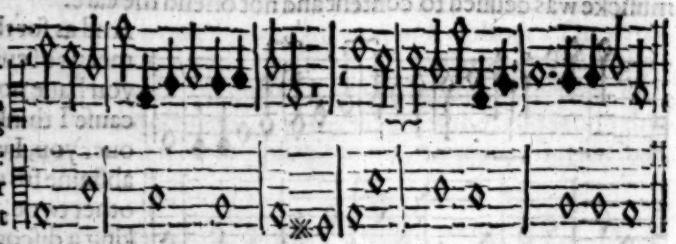
Ma. But you fall as the plainſong dooeth, ſtill telling one tale with out varietie. But if you would maintaine a point, you muſt go to worke thus:



An od reſt the moſt artificiall kind of bringing in a point.
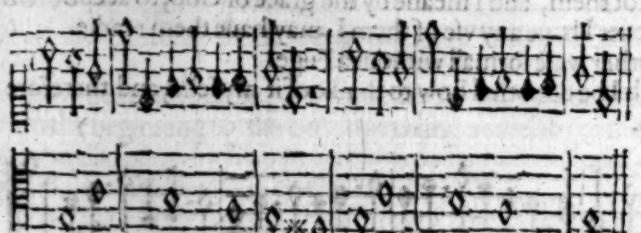
But withall you muſt take this caueat, that you take no note aboue one Minime reſt, or three vpon the greateſt extremitie of your point in two partes (for that in long reſting, the harmonie ſeemeth bare) and the odde reſt giueth an vnſpeakable grace to the point (as for an euen number of reſtes, few or none vſe them in this kinde of deſcanting) but it is ſuppoſed, that when a man keepeth long ſilence, and then beginneth to ſpeake, he will ſpeake to the purpoſe ſo in reſting, you let the other goe before, that you may the better follow him at your eaſe and pleaſure.

Phi. Here is a waie which I haue beaten out, wherein I haue done what I coulde to maintaine the point.



Ma. You haue maintained your point indeed, but after ſuch a manner, as no bodie will commend: for the latter halfe of your leſſon is the ſame that your firſte was, without any alteration, ſauing that to make it fill vppe the whole time of the plaineſong (which hath two notes more then were before) you haue ſet it downe in longer notes. But by caſting awaie thoſe two notes from the plainſong, you may ſing your firſt halfe twice after one manner, as in this example you may ſee.

One thinge twice ſung in one leſſon condemned.



And therefore though this waie bee true, yet woulde I haue you to abſtain from the vſe of it, becauſe in ſo ſmall boundes and ſhort ſpace it is odious to repeate one thing twiſe.

Phi. Wel then, I will remember not to take the ſame deſcant twice in one leſſon, but when I made it, I did not looke into it ſo narrowlie: yet I thinke by theſe waies I doe well enough vnderſtand the nature of this kind of deſcant, therefore proceed to that which you thinke moſt meet to be learned next.

Ma:

Ma. Before you proceed to any other thing, I would haue you make ſome more leſſons in this kinde, that you may thereby be the more readie in the practiſe of your precepts: for that this waie of maintaining a point or Fuge, commeth as much by vſe as by rule.

Phi. I may at all times make waies enough, ſeeing I haue the order how to do them, and know the moſt faults which are to be ſhunned: therefore if you pleaſe, I praie proceed to ſome other matter, which you thinke moſt requiſite.
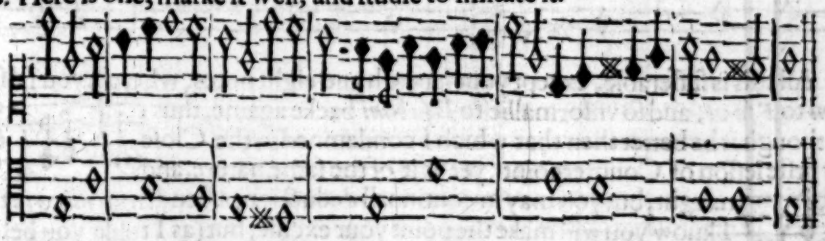
Ma. Now ſeeing (as you ſaie) you vnderſtand this kind of deſcant, and knowe how to follow or maintaine a point, it followeth to learne how to reuert it. What a reuert is.

Phi. What doe you call the reuerting of a point?

Ma. The reuerting of a point (which alſo we terme a reuert) is, when a point is made riſing or falling, and then turned to go the contrarie waie, as manie notes as it did ỹ firſt.

Phi. That would be better vnderſtood by an example then by wordes, and therefore I praie you giue me one.

Ma. Here is one, marke it well, and ſtudie to imitate it.
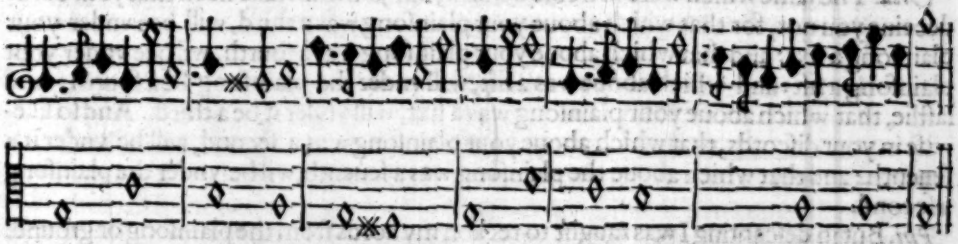


Phi. This waie argueth maiſtrie, and in my opinion hee who can doe it at the firſte ſight, needeth not to ſtand telling his cordes.

Ma. That is true indeed, but doe you ſee how the point is reuerted?

Phi. Yes verie well, for from your firſt note till the middle of your fift, your point is contained; and then in the middle of your fift note you reuert it, cauſing it aſcende as manie notes as it deſcended before, and ſo deſcend where it aſcended before.

Ma. You haue well perceiued the true making of this waie, but I praie make one of your owne, that your practiſe may ſtretch as farre as your ſpeculation.

Phi. Lo here is one, How doe you like it?
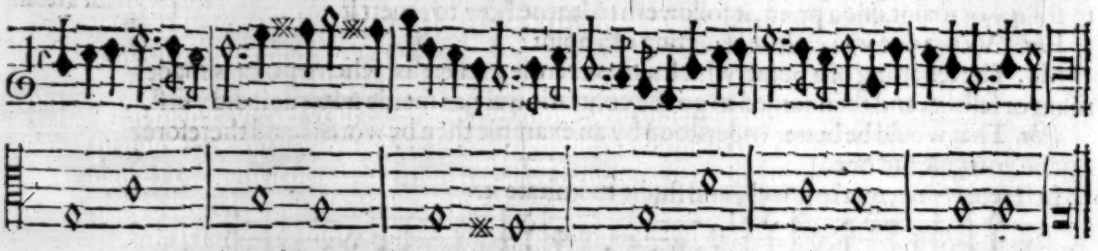


Ma. I thinke it is fatal to you, to haue theſe wild points of vnformal skippings (which I pray you learne to leaue) otherwaies your firſt fiue notes be tollerable, in your fift note you begin your reuert well: but in your ſeuenth and eight notes, you fall from the thirteenth or ſixt, to the eight or vniſon, which was one of the faults I condemned, in your firſt leſſon of Counterpoint: the reſt of your deſcant is paſſable. But I muſt admoniſhe you, that in making reuerts, you chooſe ſuch points as may be eaſilie driuen thorough to the ende, without wreſting, changing of notes, or pointes in harſh cords, which can not be done perfectlie well, without great foreſight of the notes which are to come after. Therefore I would wiſh you, before you ſet downe anie point, diligentlie to conſider Falling from the ſixt to the eight condemned.

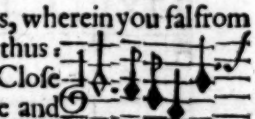
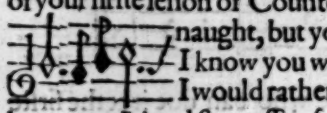
ſider your plainſong, to ſee what pointes will aptlieſt agree with the nature of it, for that vpon one ground or plaineſong, innumerable waies may bee made, but manie better then other.

Phi. Then for a triall that I haue rightlie conceiued your meaning, I wil make another waie reuerted, that then we may go forward with other matters.

Ma. Do ſo, but take heed of forgetting your rules.

Phi. I am in a better opinion of the goodneſſe of mine owne memorie, then to doe ſo. but I praie you peruſe this waie, if there be in it anie ſenſible groſſe fault, ſhew it me.



Ma. All this is ſufferable, except your ſeuenth and eight notes, wherein you fal from *B fa b mi* to *F fa vt*, and ſo vnformallie to *B fa b mi* backe againe, thus:  which though it be better then that which I condemned in the Cloſe of your firſte leſſon of Counterpoint yet is it of the ſame nature and naught, but you may in continuall deduction, aſcend from *mi* to *fa* thus;  I know you will make the point your excuſe, but (as I tolde you before) I would rather haue begun againe and taken a new point, then I woulde haue committed ſo groſſe a fault: as for the reſt of your leſſon it is tollerable. Nowe I hope by the precepts which I haue alreadie giuen you, in your examples going before, you may conceiue the nature of treble deſcant, it followeth to ſhewe you how to make baſe deſcant.

Falling from a fa b mi ſharp to F fa vt condemned.

Phi. What is *Baſe deſcant?*

Baſe deſcant.

Ma. It *is that kinde of deſcanting, where your ſight of taking and vſing your cordes muſt be vnder the plainſong.*

Phi. What rules are to be obſerued in baſe deſcant?

Ma. The ſame which were in treble deſcant, but you muſt take heed that your cords deceiue you not, for that which aboue your plainſong was a third, will bee vnder your plainſong a ſixt: and that which aboue your plainſong was a fourth, wil bee vnder your plainſong a fift: and which aboue was a fift, will vnder the plainſong be a fourth: and laſtlie, that which aboue your plainſong was a ſixt, will vnder it be a third. And ſo likewiſe in your diſcords, that which aboue your plainſong was a ſecond, will be vnder it a ſeuenth: and that which aboue the plainſong was a ſeuenth, wil be vnder the plainſong a ſecond.

A caueat for the ſight of cords vnder the plainſong.
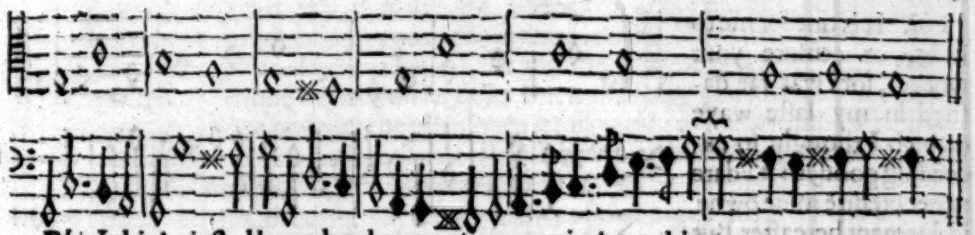
Phi. But in deſcanting I was taught to reckon my cords from the plainſong or ground.

Ma. That is true: but in baſe deſcant the baſe is the ground, although wee are bound to ſee it vpon the plainſong: for your plainſong is as it were your theme, and your deſcant (either baſe or tteble) as it were your declamation, and either you may reckon your cordes from your baſe vpwardes, or from the plaineſong downewarde, which you liſt. For as it is twentie miles by account from London to ware, ſo is it twenty from Ware to London.

Phi. I praie you ſet me an example of baſe deſcant

Ma. Here is one.
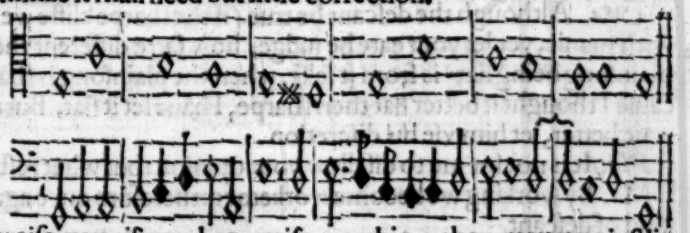
Phi.



Phi. I thinke it ſhal be no hard matter for me to imitate this.

Ma. Set downe your waie, and then I wil tel you how wel you haue don it.

Phi. Here it is, and I thinke it ſhall need but little correction.



Ma. Conceit of their own ſufficiencie hath ouerthrowne many, who otherwiſe woulde haue proued excellent. Therefore in anie caſe, neuer thinke ſo well of your ſelfe but let other men praiſe you, if you bee praiſe worthie: then may you iuſtlie take it to your ſelfe, ſo it bee done with moderation and without arrogancie.

Phi. I will: but wherein doe you condemne my waie?

Ma. In thoſe thinges wherein I did not thinke you ſhould haue erred. For in the beginning of your fourth note, you take a diſcord for the firſt part, & not in binding wiſe: your other faults are not ſo groſſe, and yet muſt they be told.

A diſcord take for the firſt part of a note not in binding wiſe cõdemned
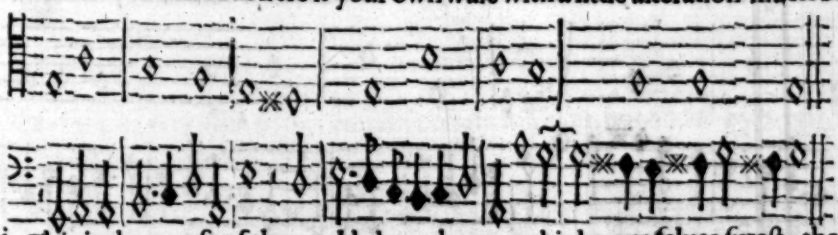
Phi. In what notes be they?

Ma. In the foure notes going before the cloſe, for there your deſcant woulde haue beene more ſtirring, and by reaſon it hangs ſo much, I do not, nor cannot greatly commend it, although it be true in the cordes.

Phi. What? Is not that binding deſcant good?

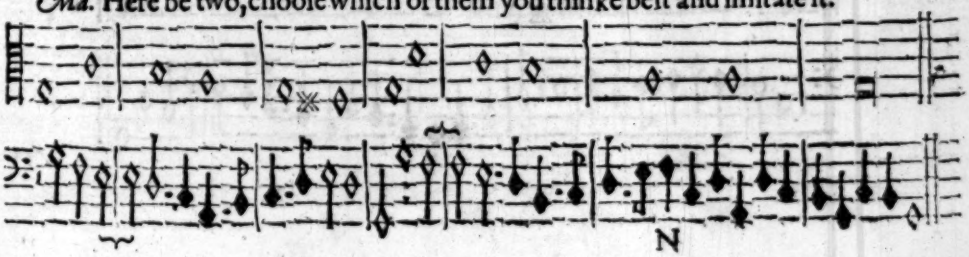
Ma. That kind of binding with concords is not ſo good as thoſe bindinges which are mixt with diſcordes: but here is your own waie with a little alteration much better.

binding with concords not ſo good as that with diſcords.
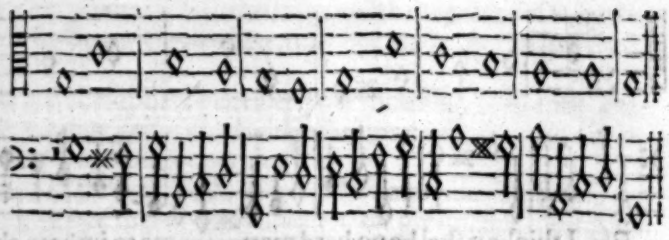


Phi. This is the courſe of the world, that where we thinke our ſelues ſureſt, there are we furtheſt off from our purpoſe. And I thought verilie, that if there could haue beene anie fault found in my waie, it ſhould haue bin ſo ſmal, that it ſhould not haue bin worth the ſpeaking of. But when we haue a little, we ſtraight imagine that wee haue all, when God knowes the leaſt part of that which we know not, is more then al we know. Therefore I praie you yet ſet me another example, that conſidering it with your other, I may more cleerelie perceiue the artificiall compoſition of them both.

Ma. Here be two, chooſe which of them you thinke beſt and imitate it.



Phi. It is not for me to iudge or cenſure your workes, for I was far daſhed in my laſte waye (which I thought ſo exceeding good) that I dare neuer credite mine owne iudgement hereafter. But yet I praie you whie haue you left out the ſharpe cliffe before your ſixt note in the plain ſong of your ſecond waie.
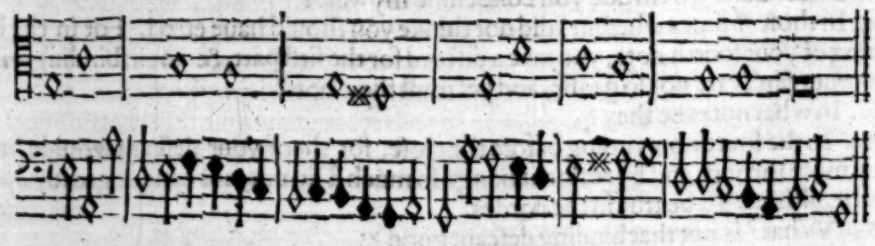


The eare the moſt iuſt iudge of al muſicke.

Ma. Although the deſcant be true (if the ſharpe cliffe were there) yea and paſſable with manie, yet let your eare be iudge, how farre different the ayre of the deſcant (the plainſong being flat) is from it ſelfe, when the plainſong is ſharpe. And therefore, becauſe I thought it better flat then ſharpe, I haue ſet it flat, But if anie man like the other waie better, let him vſe his diſcretion.
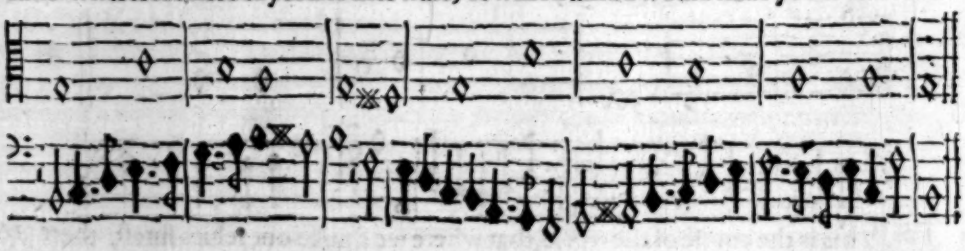
Phi. It is not for me to diſallow your opinion: but what reſts for me to doe next?

Ma. By working we become workemen: therefore once again ſet down a waie of this kind of deſcant.

Phi. That was my intended purpoſe before, and therefore heere is one, and I praie you cenſure it without anie flatterie.
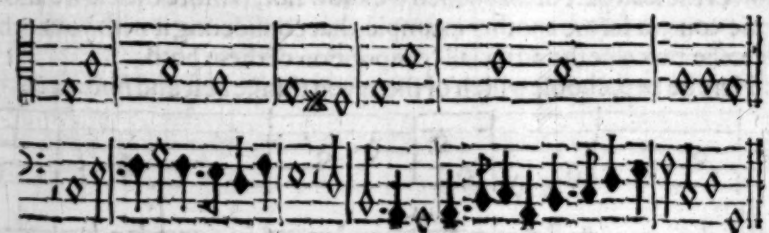


Ma. This is verie well, and now I ſee you begin to conceiue the nature of baſe deſcant: wherefore here is yet another waie, of which kind I would haue you make one.
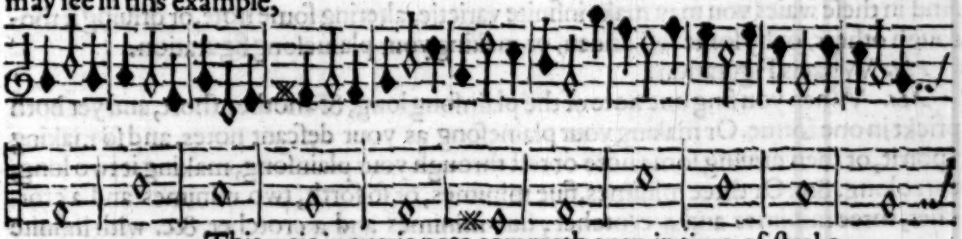


Phi. This is a point reuerted, and (to be plaine) I deſpaire for euer doing the like.

Ma. Yet trie, and I doubt not but with labour you may ouercome greater difficulties

Phi. Here is a waie, I praie you how like you it?



Ma. I perceiue by this waie, that if you will bee carefull and practiſe, cenſuring your owne dooinges with iudgement, you neede few more inſtructions for theſe waies: therfore my counſell is, that when you haue made any thinge, you peruſe it, and correct it the ſecond and third time before you leaue it. But now ſeeing you knowe the rules of ſinging one part aboue or vnder the plainſong: it followeth, to ſhew you how to make more partes But before we come to that, I muſt ſhew you thoſe thinges which of olde were taught, before they can ſing two partes: and it ſhall be enough to ſet you a waie of euerie one of them, that you may ſee the maner of making of them, for the alowances and deſcanting be the ſame which were before: ſo that he who can doe that which you haue alreadie done, may eaſilie do them all. The firſt is called crotchet, minime, and crotchet, crotchet, minime and crotchet, becauſe the notes was diſpoſed ſo, as you may ſee in this example,

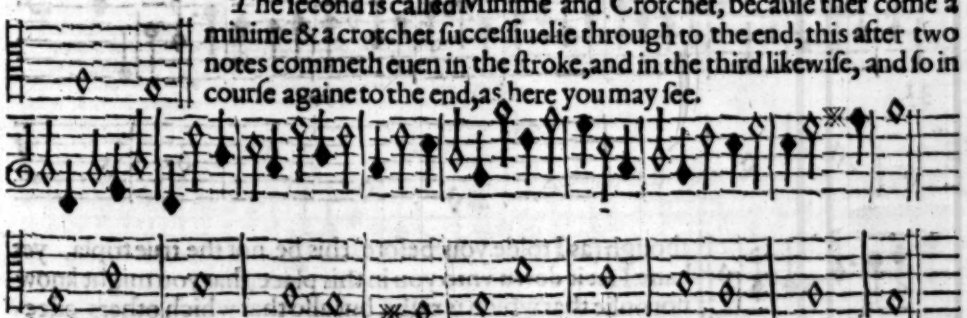


Crotchet, minime and crotchet.

This waie in euerie note commeth euen in time of ſtroke.

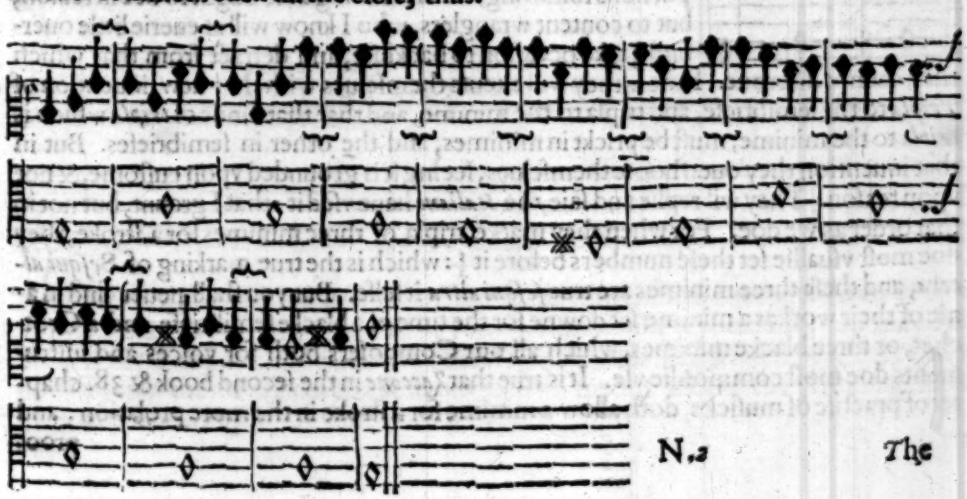


The ſecond is called Minime and Crotchet, becauſe ther come a minime & a crotchet ſucceſſiuelie through to the end, this after two notes commeth euen in the ſtroke, and in the third likewiſe, and ſo in courſe againe to the end, as here you may ſee.



Minime, crotchet & minim.
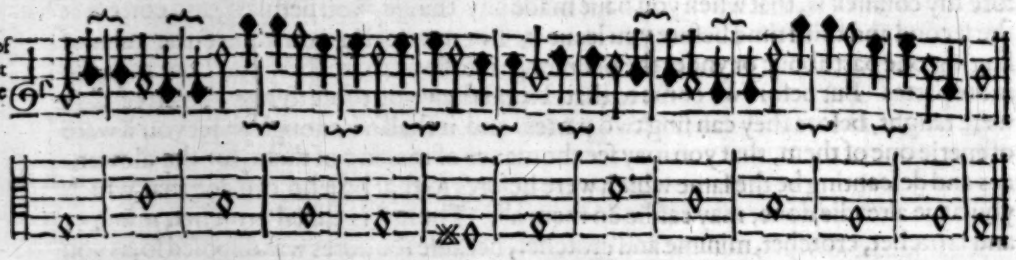
The third is a driuing waie in two crotchets and a minime, but odded by a reſt, ſo that it neuer commeth euen till the cloſe, thus.



Two crotchets and a minime.

The fourth waie driueth a crotchet reſt throughout a whole leſſon all of minims, ſo that it neuer commeth euen till the end, thus.

Driuing of a crotchet reſt to the end
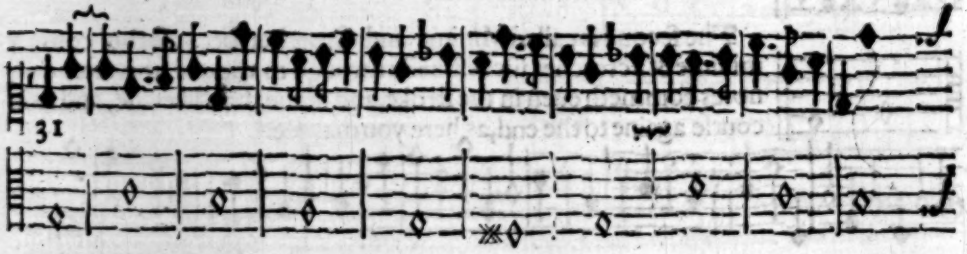


And in theſe waies you may make infinite varietie, altering ſome note, or driuing it thorough others, or by ſome reſt driuen, or making your plainſong figuration.
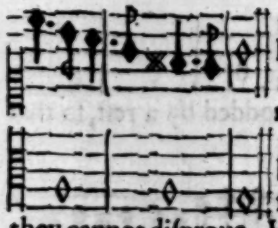
Figuration.

Phi. What is Figuration?

Ma. When you ſing one note of the plainſong long, & another ſhort, and yet both prickt in one forme. Or making your plainſong as your deſcant notes, and ſo making vpon it, or then driuing ſome note or reſt through your plainſong, making it two long, three long, &c. Or three minimes, fiue minimes, or ſo forth, two minimes and a crotchet, three minimes and a crotchet, fiue minimes and a crotchet, &c. with infinite more, as mens inuentions ſhall beſt like: for, as ſo manie men ſo manie mindes, ſo their inuentions wil be diuers, and diuerſlie inclined. The fift waie is called *Tripla*, when for one note of the plainſong, they make three blacke minimes thus.

Tripla in the minime.

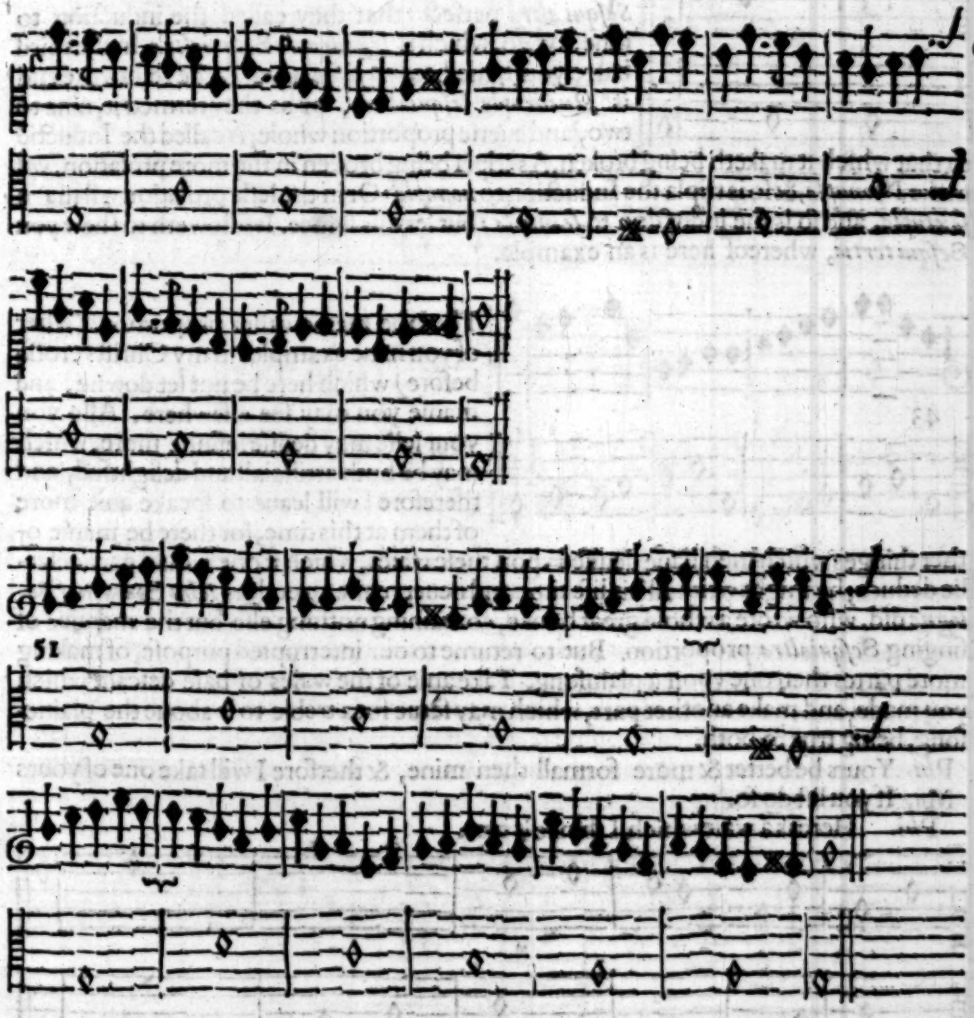




though (as I tolde you before) this be not the true tripla, yet haue I ſet it down vnto you in this place, that you might know not onlie that which is right, but alſo that which others eſteemed right. And therefore likewiſe haue I ſet downe the proportions following, not according as it ought to bee in reaſon, but to content wranglers, who I know will at euerie little ouerſight, take occaſion to backbite, and detract from that which they cannot diſproue. I know they will excuſe themſelues with that new inuention of *Tripla* to the ſemibriefe, and tripla to the minime, and that that kinde of *tripla* which is *tripla* to the minime, muſt be prickt in minimes, and the other in ſemibrieſes. But in that inuention they ouerſhoote themſelues, ſeeing it is grounded vpon cuſtome, & not vpon reaſon. They wil replie and ſaie, the *Italians* haue vſed it: that I graunt, but not in that order as we doe: For when they marke tripla of three minimes for a ſtroke, they doe moſt vſuallie ſet theſe numbers before it $\frac{3}{1}$: which is the true marking of *Seſqui altera*, and theſe three minimes are true *ſeſqui altra* it ſelfe. But you ſhall neuer find in anie of their workes a minime ſet downe for the time of a blacke ſemibriefe and a Crotchet, or three blacke minimes, which all our Compoſers both for voices and inſtruments doe moſt commonlie vſe. It is true that *Zaccone* in the ſecond book & 38. chapter of practiſe of muſicke, doth allow a minime for a ſtroke in the more prolation, and

proo-
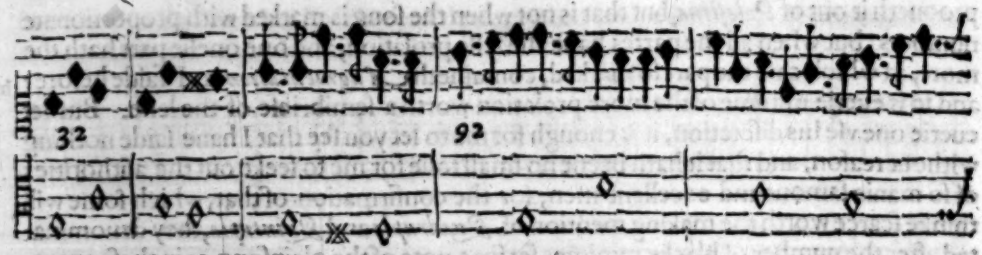
prooueth it out of *Paleſtina*, but that is not when the ſong is marked with proportionate numbers: but when all the partes haue the leſſe prolation, and one onelie part hath the more, in which caſe the part ſo marked, containeth *Augmentation* as I ſaide before: and ſo is euerie minime of the more prolation worth a ſemibrieſe of the leſſe. But let euerie one vſe his diſcretion, it is enough for me to let you ſee that I haue ſaide nothing without reaſon, and that it hath beene no ſmall toile for me to ſeeke out the authorities of ſo manie famous and excellent men, for the confirmation of that, which ſome will thinke ſcarce worth the making mention of. *Quadrupla* and *Quintupla*, they denominated after the number of blacke minimes ſet for a note of the plainſong, as in theſe examples you may ſee. In the firſt part
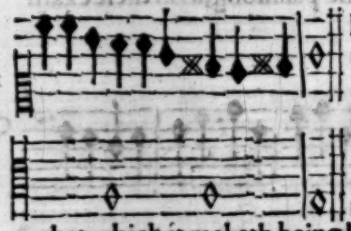


And ſo foorth *ſextupla*, *ſeptupla*, and infinite more which it will bee ſuperfluous to ſette downe in this place. But if you thinke you would conſider of them alſo, you may find them in my Chriſtes Croſſe ſet downe before, *ſeſqui altra* and *ſeſquitertia*, they denominated after the number of blacke ſemibrieſes ſet for one note of the plainſong, as in theſe two following.

Here

Seſquialtra
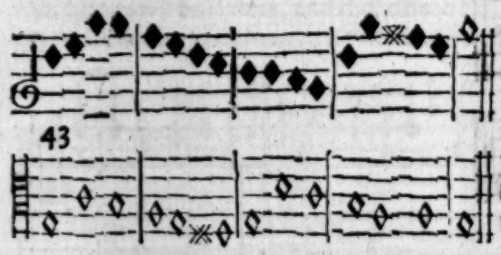


Inductions & what they be.



Here they ſet downe certaine obſeruations, which they termed *Inductions*, as here you ſee in the firſt two barres *Seſqui altra* perfect: that they called the induction to nine, to two, which is *Quadrupla Seſquialtra*. In the third barre you haue broken *ſeſquialtra*, & the reſt to the end is *Quadrupla ſeſquialtra*, or as they termed it, nine to two, and euerie proportion whole, is called the Inductiõ to that which it maketh being broken. As tripla being broken in the more prolation, wil make *Nonupla*, & ſo is tripla the Induction to *nonupla*: Or in the leſſe prolation wil make *ſextupla*, and ſo is the induction to *ſextupla*: but let this ſuffice. It foloweth to ſhew you *Seſquitertia*, whereof here is an example.

Seſquitertia.
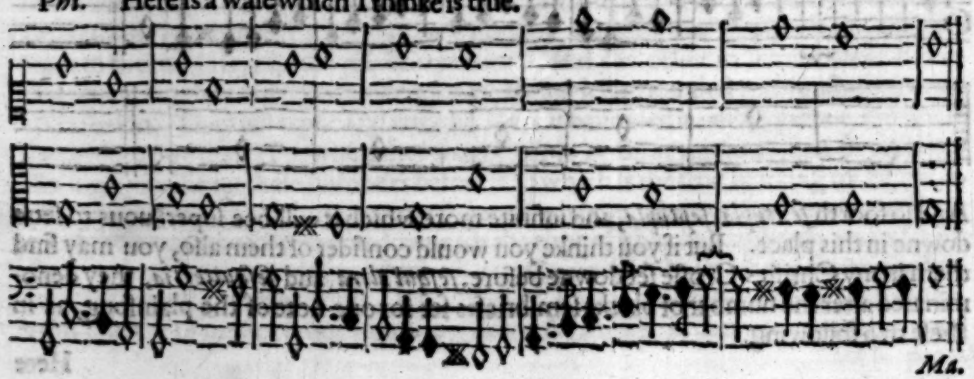


There be manie other proportions (whet of you haue examples in my Chriſts croſſe before) which here be not ſet downe, and manie you may ſee elſewhere. Alſo you your ſelfe may deuiſe infinite more, which may be both artificiall and delightfull, and therefore I will leaue to ſpeake anie more of them at this time, for there be manie other thinges which men haue deuiſed vpon theſe waies, which if one would particularlie deduce, he might write all his life time and neuer make an end, as *Iohn Spataro of Bologna* did, who wrote a whole great booke, containing nothing elſe but the manner of ſinging *Seſquialtra* proportion. But to returne to our interrupted purpoſe, of making more partes then one vpon a plainſong. Take anie of the waies of baſe deſcant which you made, and make another part, which may ſerue for a treble to it aboue the plainſong, being true to both.

Two parts vpõ a plainſong.

Phi. Yours be better & more formall then mine, & therfore I will take one of yours
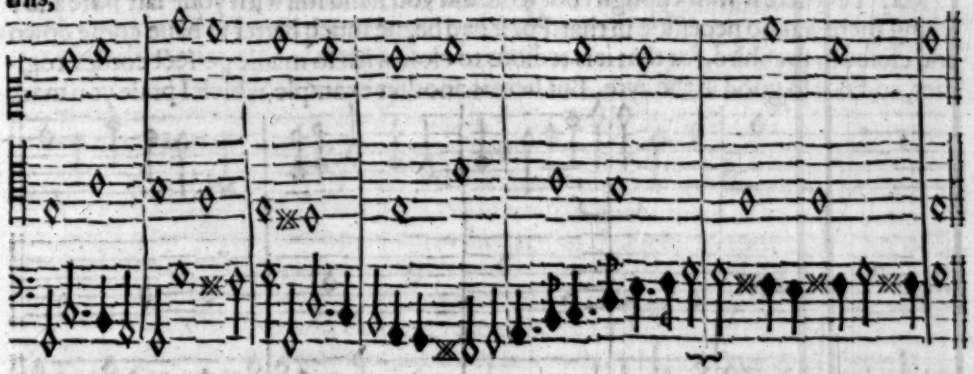
Ma. If you liſt do ſo.

Phi. Here is a waie which I thinke is true.
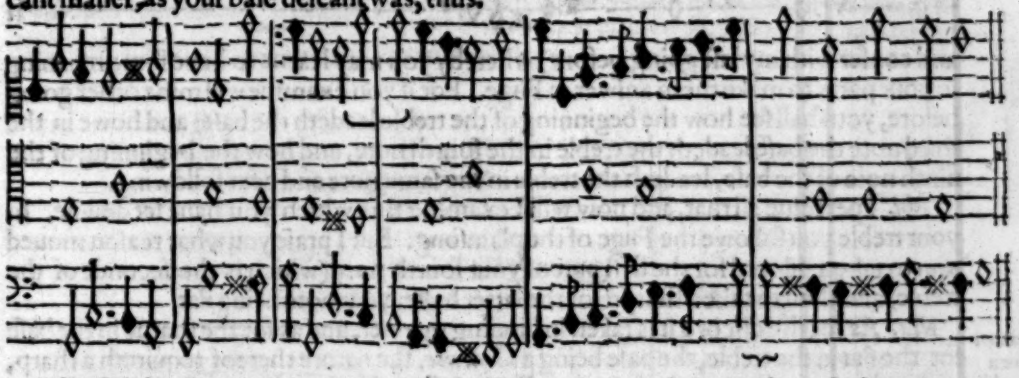


Ma.

Ma. This is much, and ſo much as one ſhall hardlie find anie other waie to bee ſung in this maner vpon this ground: for I can ſee but one other waie beſides that, which is this,
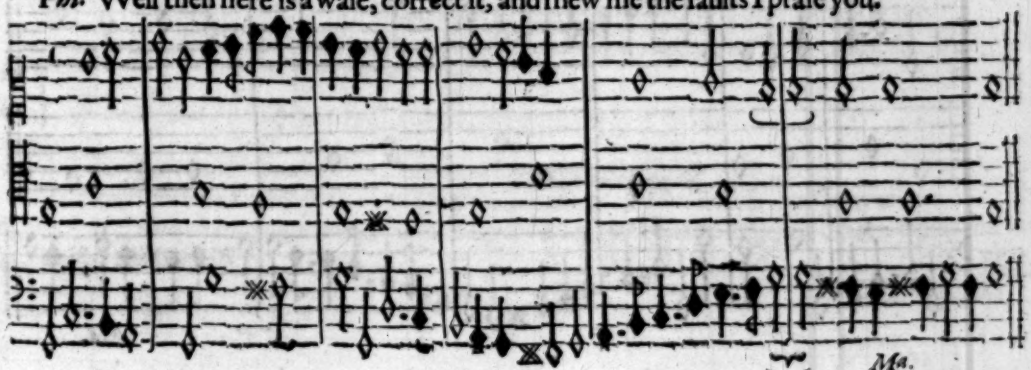


but I did not meane that you ſhould haue made your treble in counterpoint, but in deſcant maner, as your baſe deſcant was, thus.



Phi. I did not conceiue your meaning, till now, that you haue explained it by an example: and therefore I will ſee what I can doe to counterfait it, although in my opinion it be hard to make.

Ma. It is no hard matter, for you are not tied when your baſe ſingeth a ſemibriefe or anie other note to ſing one of the ſame length, but you may breake your notes at your pleaſure and ſing what you liſt, ſo it be in true cordes to the other two partes: but eſpeciallie fiftes and thirds intermingled with ſixes, which of all other bee the ſweeteſt and moſt fit for three partes. For in foure or fiue parts you muſt haue more ſcope, becauſe there be more partes to be ſupplied, And therefore the eight muſt of force be the oftener vſed.

Phi. Well then here is a waie, correct it, and ſhew me the faults I praie you.



Ma.
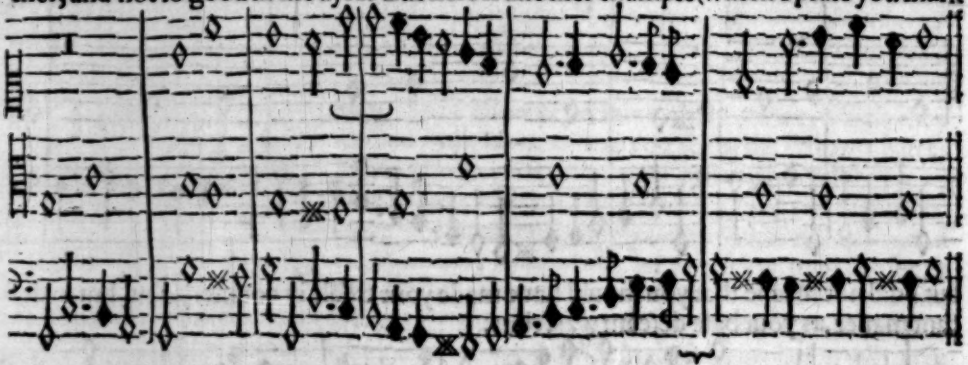
Ma. This is well. But whie did you ſtand ſo long before the cloſe?

Phi. Becauſe I ſawe none other waie to come to it.

Hanging in the cloſe condemned.

Ma. Yes there is ſhift enough: but whie did you ſtand ſtill with your laſt note alſo? ſeeing there was no neceſſitie in that. For it had beene much better to haue come down and cloſed in the third, for that it is tedious to cloſe with ſo manie perfect cordes togither, and not ſo good in the ayre. But here is another example (which I praie you mark

Manie perfect cords togither condemned.



and confer with my laſt going before) whereby you may learne to haue ſome meaning in your parts to make them anſwer in Fuge. For if you examine wel mine other going before, you ſhall ſee how the beginning of the treble leadeth the baſe, and howe in the third note the baſe leadeth the treble in the fourth note, and how the beginning of the ninth note of the baſe, leadeth the treble in the ſame note and next following.

Phi. I perceiue all that, and now will I examine this which you haue ſet downe. In your treble you followe the Fuge of the plainſong. But I praie you what reaſon moued you to take a diſcord for the firſt part of your fourth note (which is the ſeconde of the treble) and then to take a ſharpe for the latter halfe, your note being flat.
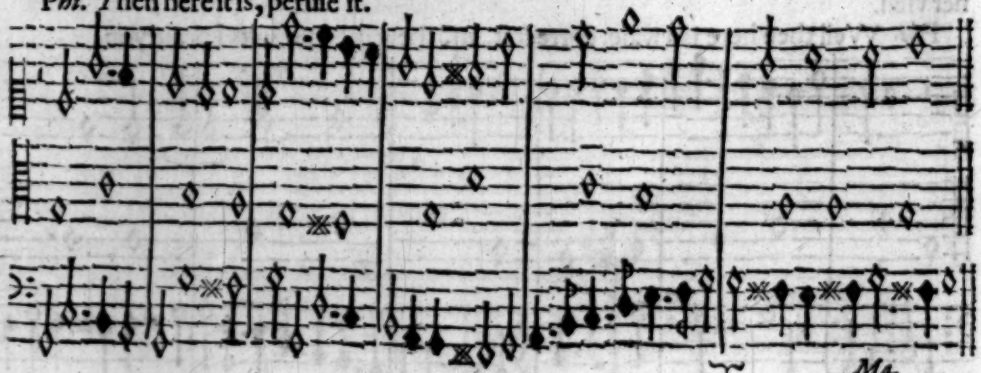
In what maner a ſharpe for a flat is alowable in the fift.

Ma. As for the diſcord it is taken in binding manner, and as for the ſharpe in the baſe for the flat in the treble, the baſe being a *Cadence*, the nature thereof requireth a ſharp, and yet let your eares (or whoſe ſoeuer elſe) be iudge, ſing it and you wil like the ſharpe much better then the flat in my opinion. Yet this youe muſt marke by the waie, that though this be good in halfe a note as here you ſee, yet is it intollerable in whole ſemibriefes.

Phi. This obſeruation is neceſſarie to be knowne, but as for the reſt of your leſſon, I ſee how one part leadeth after another: therefore I will ſet downe a waie which I praie you cenſure.

Ma. I doe not vſe when I find anie faultes in your leſſons to leaue them vntold, and therefore that proteſtation is needleſſe.

Phi. Then here it is, peruſe it.



Ma.
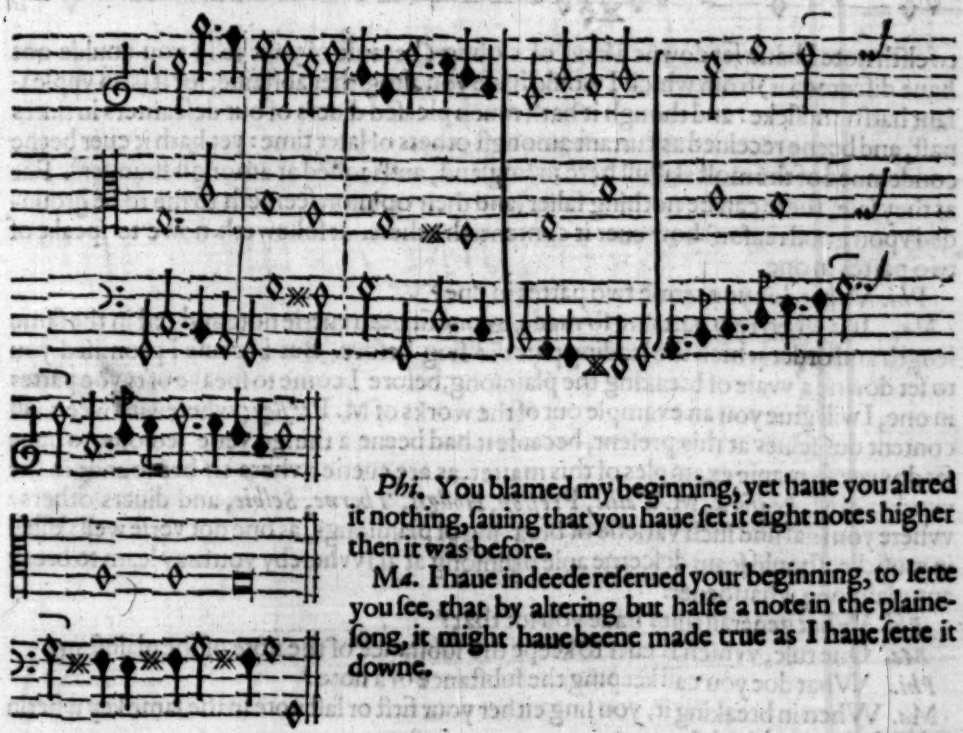
Ma. In this leſſon in the verie beginning, I greatlie miſlike that riſing from the fourth to the fift, betweene the plainſong and the treble: although they bee both true to the baſe, yet you muſt haue a regard that the partes be formall betwixt themſelues as well as to the baſe. Next, your ſtanding in one place two vvhole ſemibrieſes together, that is, in the latter ende of the thirde note, all the fourth, and halfe of the fift. Thirdly, your cauſing the treble ſtrike a ſharpe eight to the baſe, which is a fault muche offending the eare, though not ſo much in ſight. Therefore hereafter take heed of euer touching a ſharpe eight, except it be naturallie in *E la mi*, or *B fa b mi* (for theſe ſharpes in *F fa vt*, *C ſol fa vt*, and ſuch like bee wreſted out of their properties, although they bee true and may be ſuffered, yet woulde I vviſhe you to ſhunne them as much as you may, for that it is not altogether ſo pleaſing in the eare, as that which commeth in his owne nature) or at a cloſe betwixt two middle partes, and ſildome ſo. Fourthlie, your going from *F fa vt* to *B fa b mi*, in the eight note, in which fault, you haue beene nowe thriſe taken. Laſtlie, your old fault, ſtanding ſo long before the cloſe: all theſe be groſſe faults: but here is your owne waie altered in thoſe places which I told you did miſlike me, and which you your ſelfe might haue made much better, if you had beene attentiue to your matter in hand. But ſuch is the nature of you ſchollers, that ſo you do much, you care not how it bee done, though it be better to make one point well, then twentie naughty ones, needing correction almoſt in euerie place.

Going vp from the fourth to the fift both parts aſcēding condemned.

Long ſtanding in a place condemned.

A ſharpe eight diſallowed.

Going from F fa ut ſharp to a fa b mi ſharpe diſallowed.



Phi. You blamed my beginning, yet haue you altred it nothing, ſauing that you haue ſet it eight notes higher then it was before.

Ma. I haue indeede reſerued your beginning, to lette you ſee, that by altering but halfe a note in the plainſong, it might haue beene made true as I haue ſette it downe.

Phi. What? may you alter the plainſong ſo at your pleaſure?

Ma. You may breake the plaine ſong at your pleaſure (as you ſhall know heereafter) but in this place I altered that note, becauſe I would not diſſolue your point which was good with the baſe.
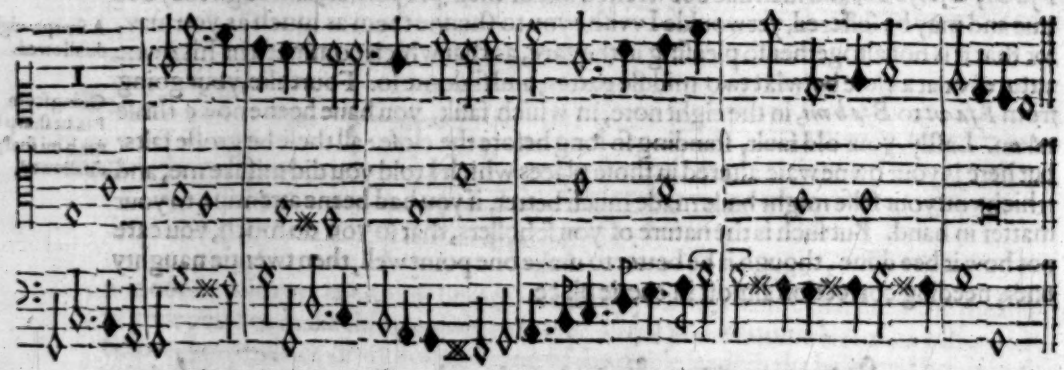
Better to breake the plainſong then diſſolue a point.

Phi. But vpon what conſiderations, and in what order may you break the plainſong?

Ma. It would be out of purpoſe to diſpute that matter in this place, but you ſhall know it afterward at full, when I ſhall ſet you downe a rule of breaking any plainesong whatſoeuer.

Phi. I will then ceaſe at this time to be more inquiſitiue thereof: but I will ſee if I can make another waie which may content you, ſeeing my laſt prooued ſo bad: but nowe yᵗ I ſee it I think it vnpoſſible to find another waie vpon this baſe anſwering in the Fuge.

Ma. No? Here is one, wherein you haue the point reuerted: but in the ende of the



Meeting of the flat and ſharpe eight condemned.

twelfth note I haue ſet downe a kind of cloſing (becauſe of your ſelfe you coulde not haue diſcerned it) from which I would haue you altogither abſtaine, for it is an vnpleaſant harſh muſicke: and though it hath much pleaſed diuers of our deſcanters in times paſt, and beene receiued as currant amongſt others of later time: yet hath it euer beene condemned of the moſt skilfull here in England, and ſcoffed at amongſt ſtrangers. For as they ſaie, there can be nothing falſer (and their opinion ſeemeth to me to be grounded vpon good reaſon) how euer it contenteth others. It followeth nowe to ſpeake of two partes in one.

Phi. What doe you terme two partes in one?

Definition of two parts in one.

Ma. It is when two parts are ſo made, as one ſingeth euerie note and reſt in the ſame length and order which the leading part did ſing before. But becauſe I promiſed you to ſet downe a vvaie of breaking the plainſong, before I come to ſpeake of tvvoe partes in one, I will giue you an example out of the works of M. *Peᵗſley* (vvherewith wee vvill content our ſelues at this preſent, becauſe it had beene a thinge verie tedious, to haue ſet dovvne ſo manie examples of this matter, as are euerie vvhere to beefounde in the vvorkes of M. *Redford*, M. *Tallis*, *Preſton*, *Hodgis*, *Thorne*, *Selbie*, and diuers others: vvhere you ſhal find ſuch varietie of breaking of plainſongs, as one not verie well skilled in muſicke, ſhould ſcant deſcerne anie plainſong at al) vvhereby you may learn to break any plainſong whatſoeuer.

Phi. What generall rules haue you for that?

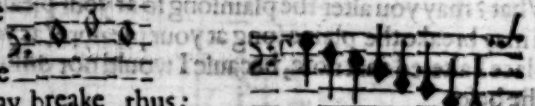
Ma. One rule, vvhich is euer to keepe the ſubſtance of the note of the plainſong.

Phi. What doe you call keeping the ſubſtance of a note?
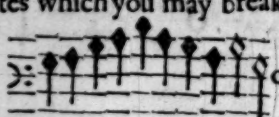
Ma. When in breaking it, you ſing either your firſt or laſt note in the ſame key wherin it ſtandeth, or in his eight.

Phi. I praie you explaine that by an example.
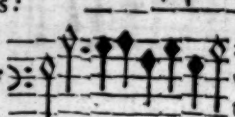
Ma. Here be three plaine ſong notes which you may breake thus:



thus
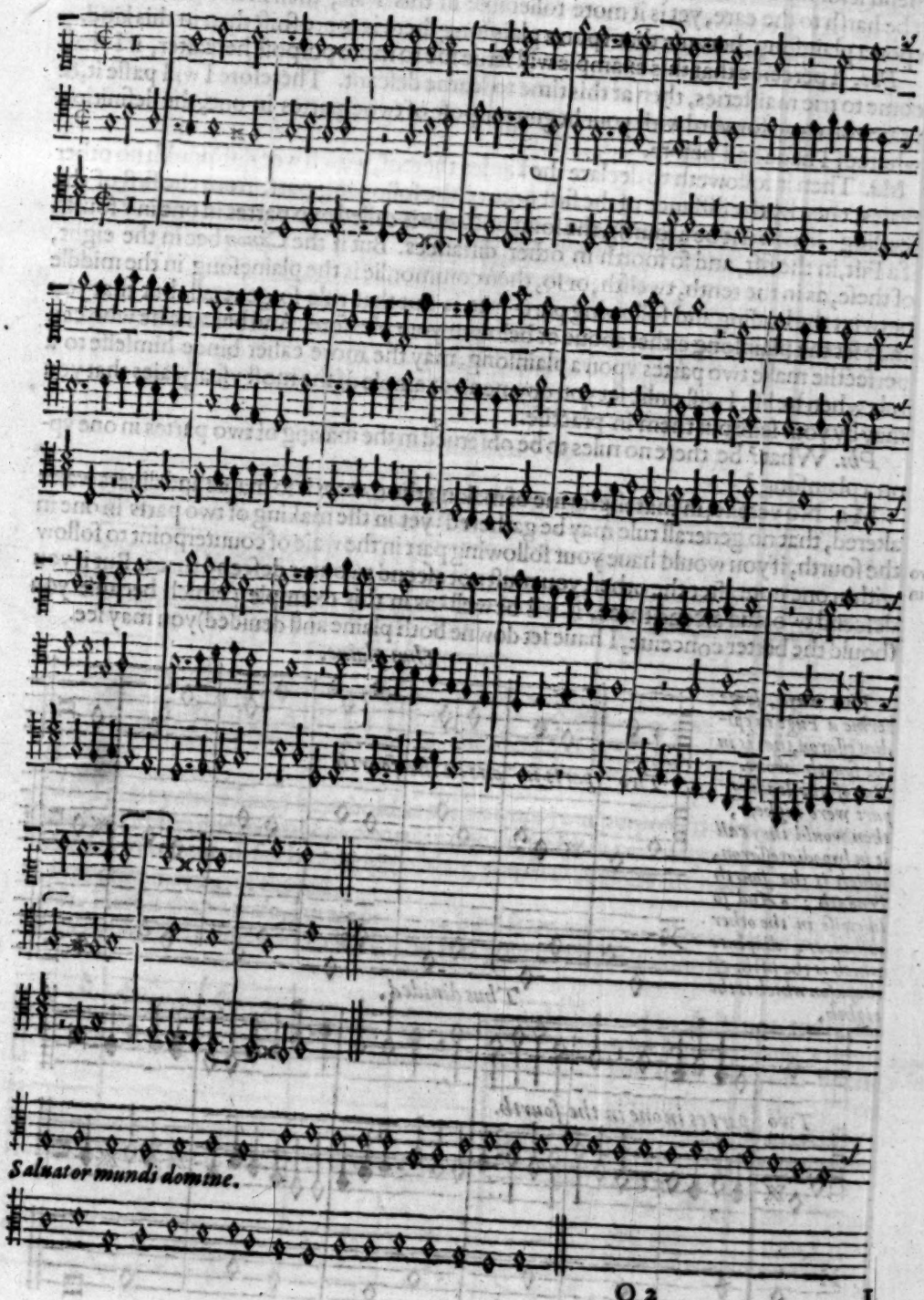


or thus:



and infinite more waies which you may deuiſe to fit your Canon, for theſe I haue onlie ſet down to ſhew you what the keeping the ſubſtance of your note is.

Phi. I vnderſtand your meaning, and therefore I praie you ſet downe that example which you promiſed.

Ma. Here it is ſet downe in partition, becauſe you ſhould the more eaſilie perceiue the conueiance of the parts.



The plainſung of the Hymne Saluator mundi, broken in diuiſion, and brought in a Canon of three parts in one, by Oſbert Parſley.

Great maiſteries vpon a plainſong not the ſweeteſt muſicke.

I haue likewiſe ſet downe the plaineſong, that you may perceiue the breaking of euerie note, and not that you ſhould ſing it for a part with the reſt: for the reſt are made out of it and not vppon it. And as concerning the deſcanting, although I cannot commend it for the beſt in the muſicke, yet is it praiſe worthie, and though in ſome places it be harſh to the eare, yet is it more tollerable in this waie, then in two partes in one vpon a plainſong, becauſe that vpon a plainſong there is more ſhift then in this kind.

Phi. I perceiue that this example will ſerue me to more purpoſe hereafter, if I ſhall come to trie maiſteries, then at this time to learne deſcant. Therefore I will paſſe it, & praie you to go forward with your begun purpoſe of twoe partes in one, the definition whereof I haue had before.
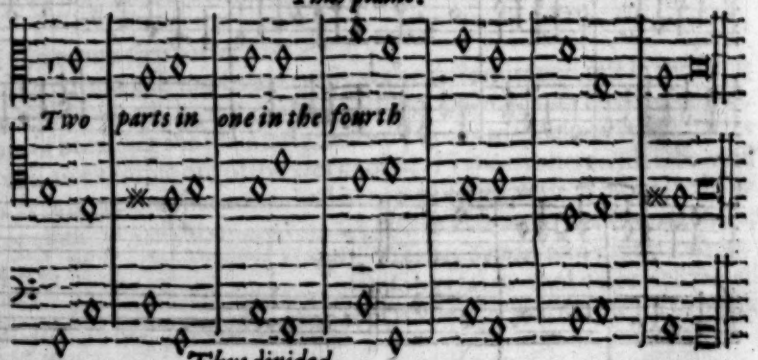
Ma. Then it followeth to declare the kindes thereof, which wee diſtinguiſh no other waies, then by the diſtance of the firſt note of the following part, from the firſt of the leading which if it be a fourth, the ſong or *Canon* is called two partes in one in ỹ fourth if a Fift, in the fift, and ſo foorth in other diſtances. But if the *Canon* bee in the eight, of theſe, as in the tenth, twelfth, or ſo, then commonlie is the plaineſong in the middle betwixt the leading and following part: yet is not that rule ſo generall, but that you may ſet the plainſong either aboue or below at your pleaſure, And becauſe he who can perfectlie make two partes vpon a plainſong, may the more eaſier binde himſelfe to a rule when he liſt, I will onlie ſet you downe an example of the moſt vſual waies that you may by your ſelfe put them in practiſe.

Phi. What? be there no rules to be obſerued in the making of two partes in one vpon a plainſong?

Ma. No verelie, in that the forme of making the *Canons* is ſo manie and diuers waies altered, that no generall rule may be gathered: yet in the making of two parts in one in the fourth, if you would haue your following part in the waie of counterpoint to follow within one note after the other, you muſt not aſcend two, nor deſcend three. But if you deſcend two, aud aſcend three, it wil be well: as in this example (which becauſe you ſhould the better conceiue, I haue ſet downe both plaine and deuided) you may ſee.
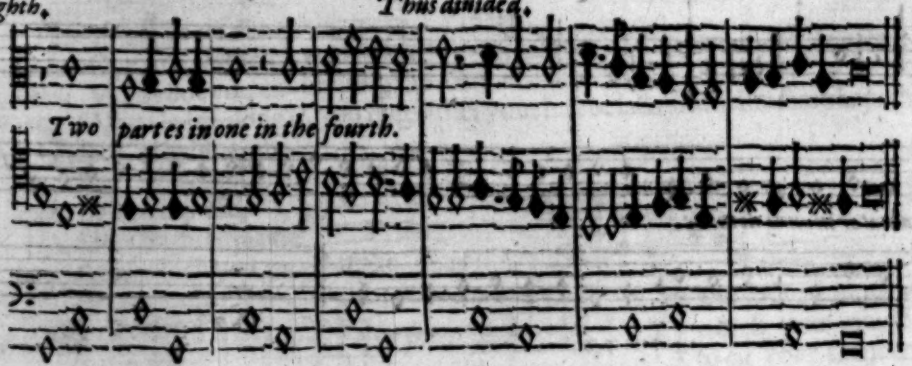
A noze for two parts in one in the fourth.

Thus plaine.
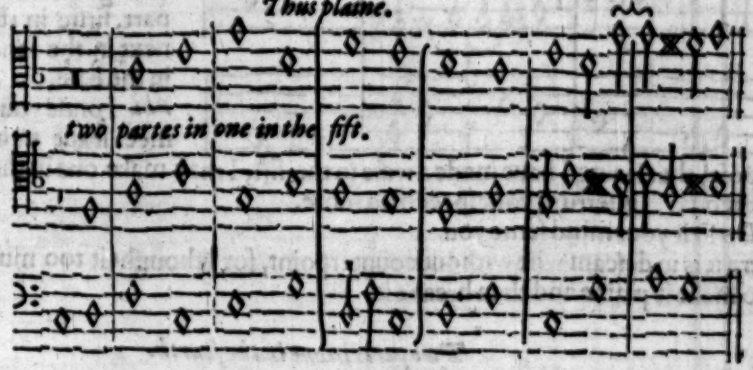


This waye, ſome terme a Fuge in epidiateſſaron, that is in the fourth aboue. But if the leading part were higheſt, then would they call it in hypodiateſſaron, which is the fourth beneath: And ſo likewiſe in the other diſtances, diapente which is the fifth: & diapaſon which is the eighth.

Thus dinided.
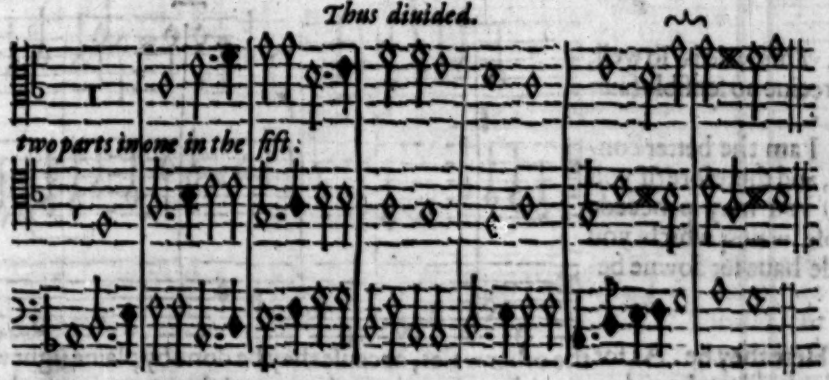


And by the contrarie in two partes in one in the fift, you may go as manie downe togither as you will, but not vp and generallie or moſt commonlie that which was true in two parts in one in the fourth, the contrarie will bee true in two partes in one in the fift, an example whereof you haue in this *Canon* following: wherein alſo I haue broken the plainſong of purpoſe, and cauſed it to anſwer in Fuge as a third part to the others: ſo that you may at your pleaſure, ſing it broken or whole, for both the waies.

Thus plaine.



Fuga in epidia pente.

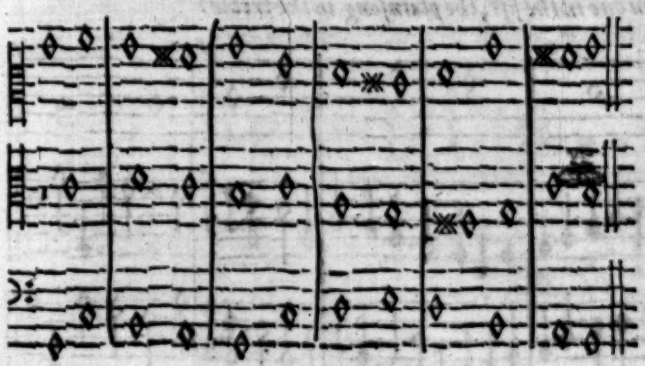
Thus diuided.



Phi. I praie you (if I may be ſo bold as to interrupt your purpoſe) that you will let me trie what I could doe to make two parts in one in the fift in counterpoint.

Ma. I am contented, for by making of that, you ſhall prepare the waie for your ſelfe to the better making of the reſt.

Phi. Here is then a waie, I praie peruſe it, but I feare me you will condemne it bicauſe I haue cauſed the treble part to lead, which in your example is contrarie.
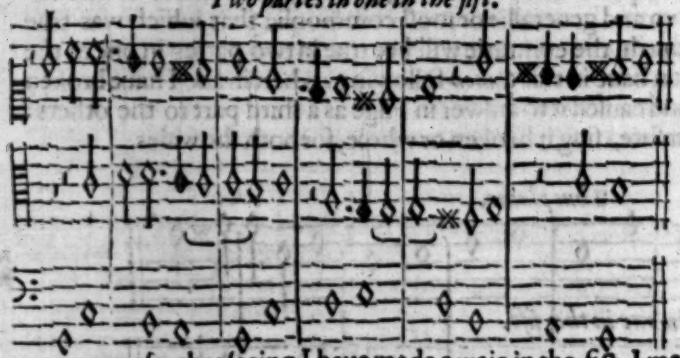


Ma. It is not materiall which parte leade, except you were inioyned to the contrarie, and ſeeing you haue done this ſo wel plain, let me ſee how you can deuide it.

Fuga in lypodia pente.

Phi. Thus, and I praie you peruſe it, that I may here your opinion of it.

Ma.

Two partes in one in the fift.
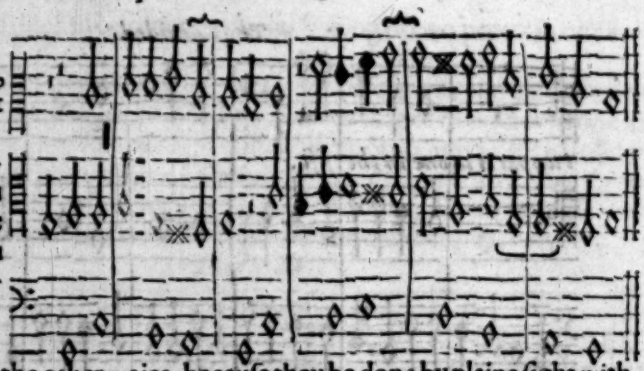


Ma. This is wel broken, and now I will giue you ſome other examples in the fifth, wherein you haue your plainſong changed from parte to part, firſte in the treble, next in the tenor, laſtlie in the baſe.

Phi. I praie you yet giue mee leaue to interrupt your purpoſe, that ſeeing I haue made a waie in the fift, I may make one in the fourth alſo, and then I will interrupt your ſpeech no more.

Ma. Do ſo if your mind ſerue you.

Phi. Here it is in deſcant wiſe without counterpoint, for I thought it too much trouble, firſt to make it plaine and then breake it.

Two parts in one in the fourth.
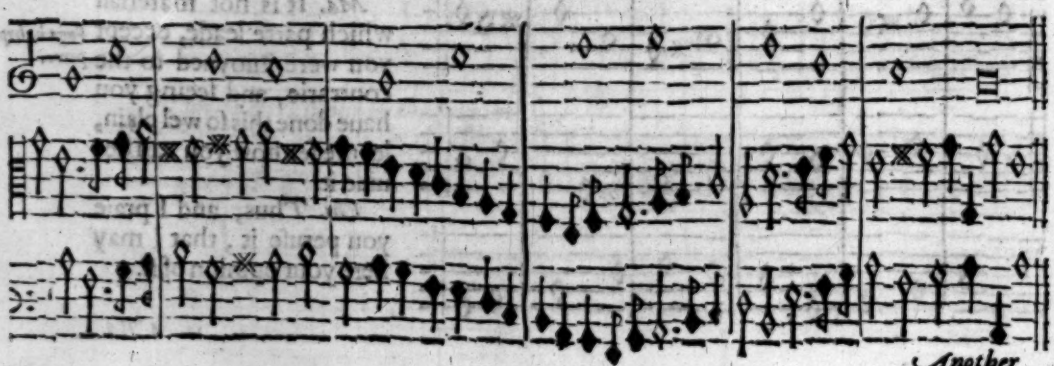


Ma. This waie is ſo well, as I perceiue no ſenſible fault in it.

Phi. I am the better contented, and therefore (if you pleaſe) you may proceede to thoſe waies which you vvoulde haue ſet downe before.
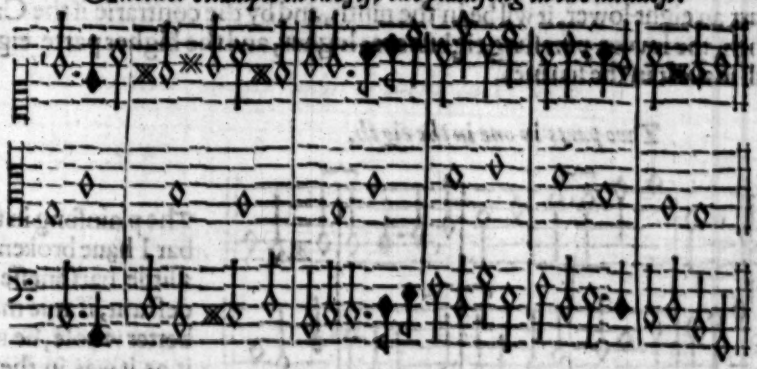
Ma. Here they be. As for the other waies, becauſe they be done by plaine ſight without rule, I will let them downe without ſpeaking anie more of them: onelie this by the waie you muſt note: that if your Canon be in the fourth, and the lower part lead, if you ſing the leading part an eight higher, your Canon will be in *Hypodiapente*, which is the fift below, and by the contrarie, if your Canon be in the fift, the lower part leading, if you ſing the leading part an eight higher, your Canon wil bee in *hypodiateſſaron*, or in the fourth below.

Two parts in one in the fift, the plainſong in the treble:
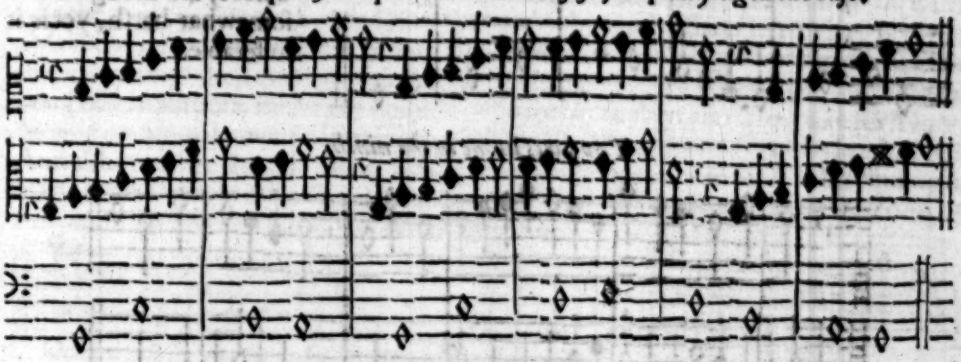


Another
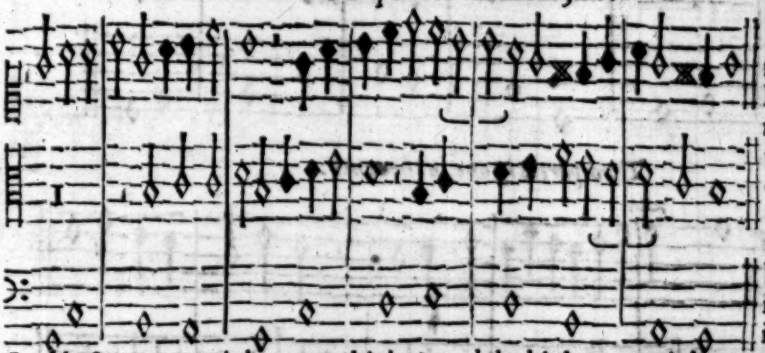
Another example in the fift the plainſong in the middeſt.



Another example of two parts in one in the fift, the plainſong in the baſe.
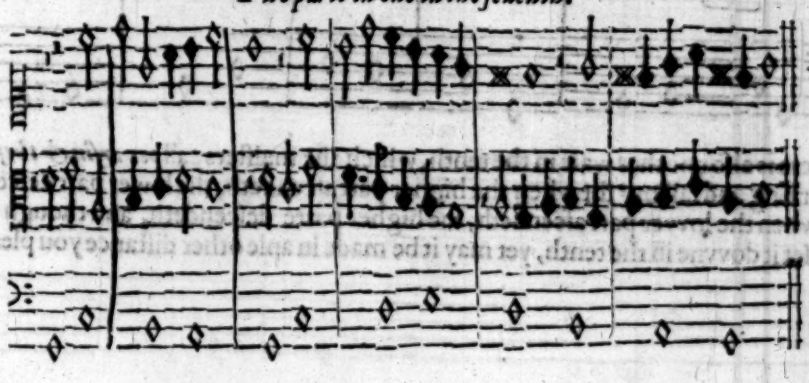


Two parts in one in the ſixt.
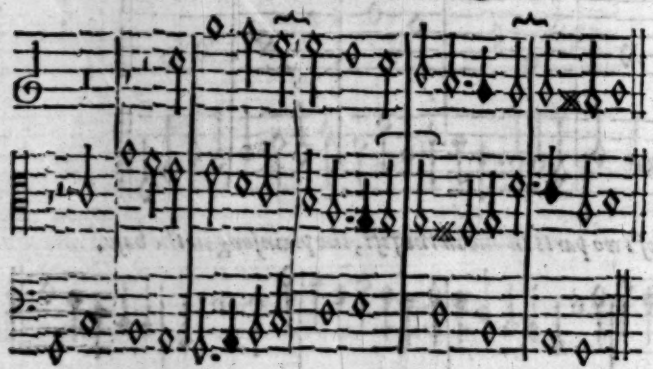


This waie in the ſixt (if you ſing ỹ lower part eight notes higher, and the higher parte eight notes lower) will bee in the third or tenth, & by the contrarie if the Canon bee in the tenth if you ſing the lower part eight notes higher, and the higher part eight notes lower, then will your Canon be in the ſixt, either aboue or below, according as the leading part ſhal be.

Two parts in one in the ſeuenth.
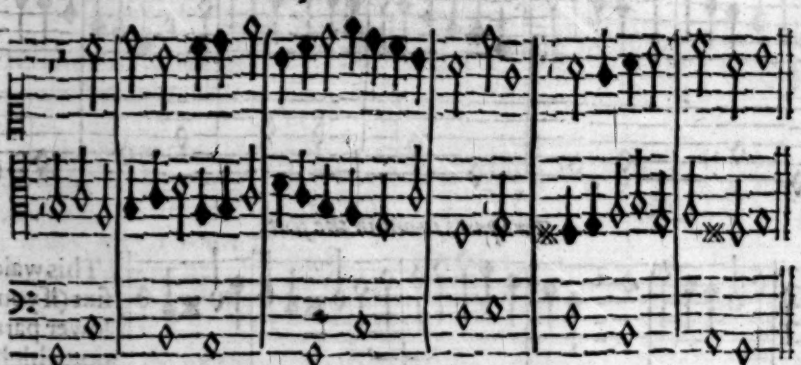


If your Canon bee in the ſeuenth the lower part being ſung an eight higher, and the higher part an eight lower, it wil be in the ninth, and by the contrarie if the Canon bee in the ninth, the lovver part ſung eight notes higher, and the higher parte eight notes lower, will make it in the ſeuenth.

Two parts in one in the eigth.
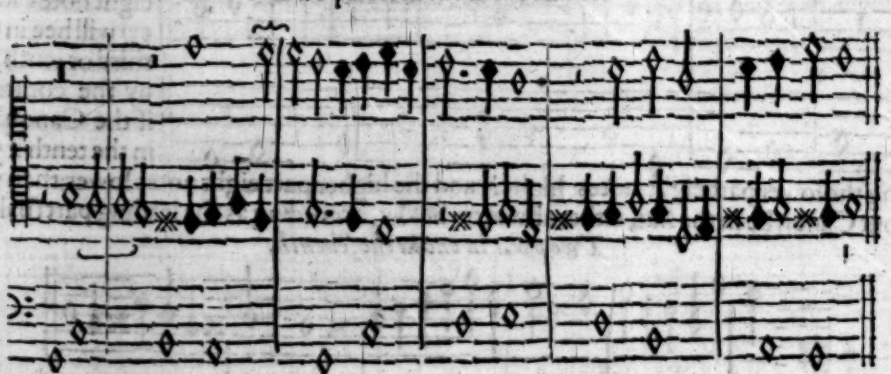


The plainſong in the third bar I haue broken to ſhun a little harſhneſſe in the deſcant, if anie man like it better whole, he may ſing it as it was in the Canon before, for though it bee ſomewhat harſh, yet is it ſufferable.

Two parts in one in the ninth.

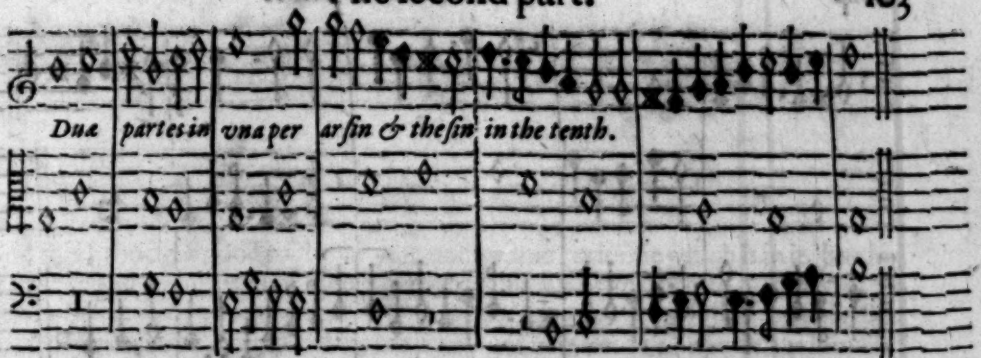


Two partes in one in the tenth.
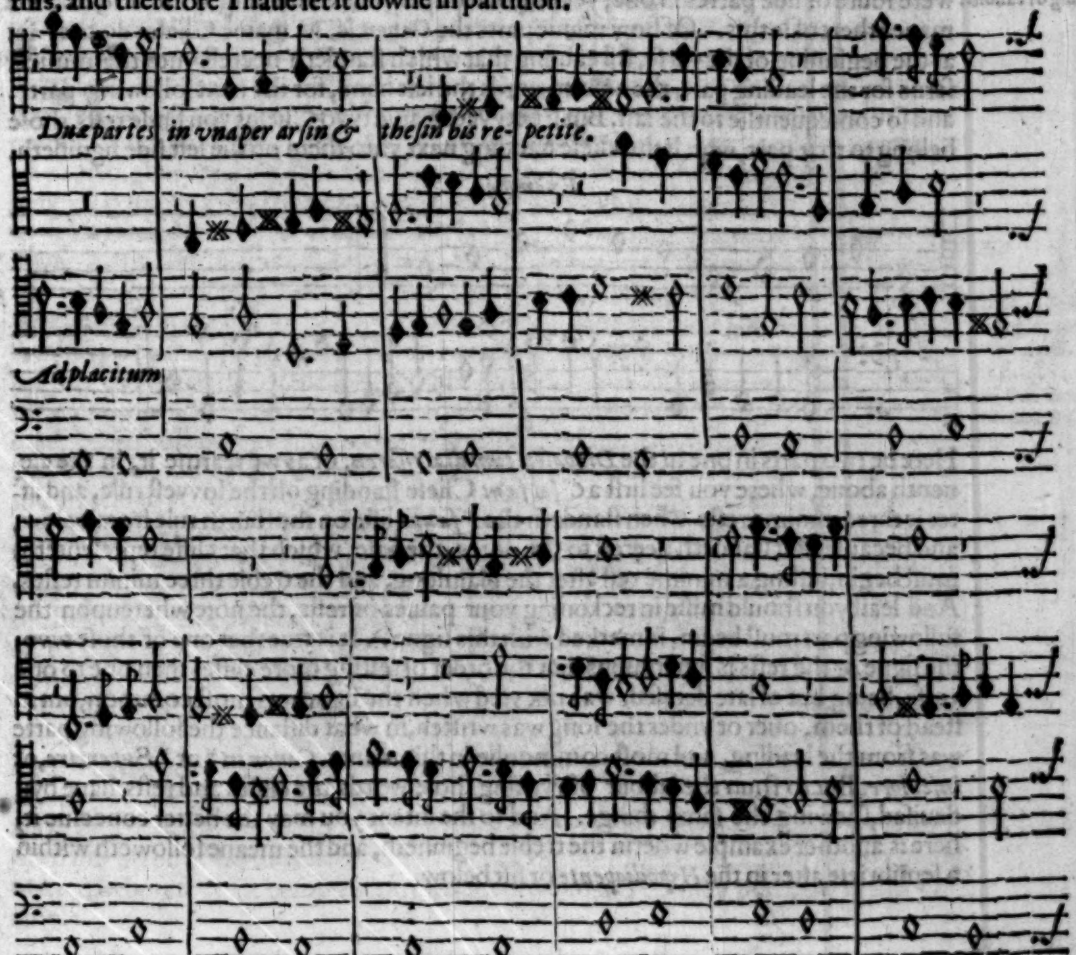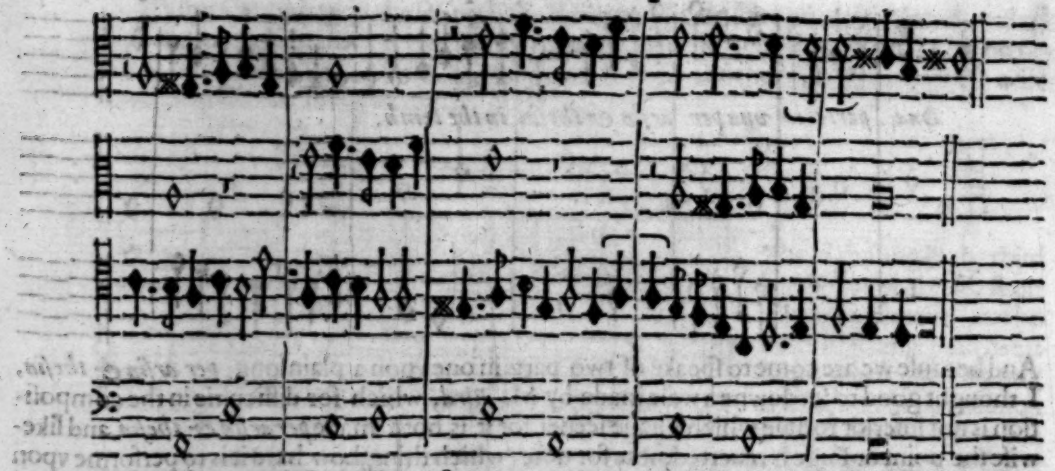


Here is alſo another waie in the tenth, which the maiſters call *per arſin & theſin*, that is by riſing and falling: for when the higher part aſcendeth, the lower part deſcendeth, and when the lovver part aſcendeth, the higher parte deſcendeth, and though I haue here ſet it dovvne in the tenth, yet may it be made in anie other diſtance you pleaſe.

Due



And becauſe we are come to ſpeake of two parts in one vpon a plainſong, *per arſin & theſin*, I thought good to ſet downe a waie made by M. *Bird*, which for difficultie in the compoſition is not inferior to anie which I haue ſeene: for it is both made *per arſin & theſin*, and likewiſe the point or Fuge is reuerted, note for note: which thing, how hard it is to performe vpon a plainſong, none can perfectlie know, but hee who hath or ſhal go about to doe the like. And to ſpeake vprightlie, I take the plainſong to bee made with the deſcant, for the more eaſie effecting of his purpoſe. But in my opinion, who ſoeuer ſhal go about to make ſuch another, vpon anie common knowne plaineſong or hymne, ſhal find more difficultie then he looked for. And although hee ſhoulde aſſaie twentie ſeueral hymnes or plainſonges for finding of one to his purpoſe, *I* doubt if hee ſhould any waie goe beyond the excellencie of the compoſition of this, and therefore I haue ſet it downe in partition.
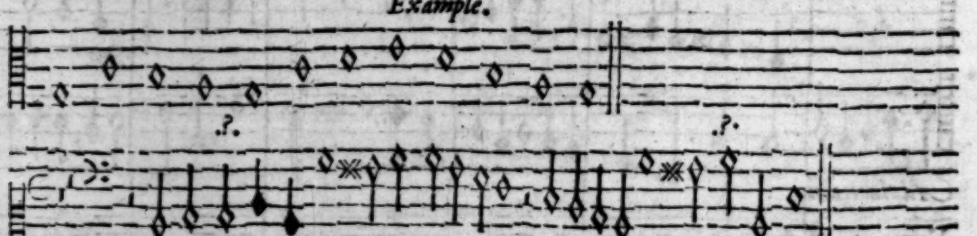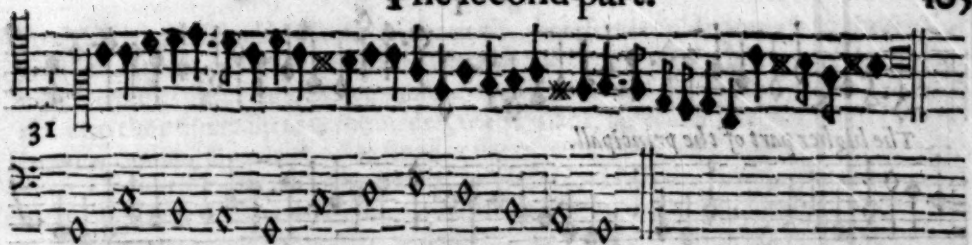




And thus much for *Canons* of two partes in one, which though I haue ſet downe at length in two ſeuerall parts, yet are they moſt commonlie prickt both in one, and here in *England* for the moſt part without anie ſignat al, where and when to begin the following part: vvhich vſe manie times cauſed diuers good Muſicians ſitte a vvhole daie, to find out the followving part of a *Canon*: which being founde (it might bee) was ſcant worth the hearing. But the French men and *Italians*, haue vſed a waie that thogh there were foure or fiue partes in one, yet might it be perceiued and ſung at the firſt, and the maner thereof is this. Of how manie parts the *Canon* is, ſo manie Clieſes do they ſet at the beginning of the verſe, ſtil cauſing that which ſtandeth neereſt vnto the muſick, ſerue for the leading part, the next towards the left hand, for the next following parte, and ſo conſequentlie to the laſt. But if betvveene anie tvvo Clieſes you finde reſts, thoſe belong to that part, which the clieſe ſtanding next vnto them on the left ſide ſignifieth.

A compendious way of pricking of canons.

Example.



Here be two parts in one in the *Diapaſon cum diateſſaron*, or as we tearme it, in the eleuenth aboue, where you ſee firſt a *C ſolfaut* Clieſe ſtanding on the lovveſt rule, and after it three minime reſts. Then ſtandeth the *F faut* cliffe on the fourth rule from below, and becauſe that ſtandeth neereſt to the notes, the baſe (which that cliffe repreſenteth) muſt begin, reſting a minime reſt after the plainſong, and the treble three minim reſtes. And leaſt you ſhould miſſe in reckoning your pauſes or reſts, the note whereupon the following part muſt begin, is marked with this ſigne .ɔ. It is true that one of thoſe tvvo, the ſigne or the reſts is ſuperfluous, but the order of ſetting more cliffes then one to one verſe, being but of late deuiſed, was not vſed when the ſigne was moſt common, but in ſtead of them, ouer or vnder the ſong was written, in what diſtance the following parte was from the leading, and moſt commonlie in this maner. *Canon* in * or * *Superiore*, or *inferiore*. But to ſhun the labour of vvriting thoſe words, the cliffes and reſts haue byn deuiſed, ſhewing the ſame thinge. And to the intent you may the better conceiue it, here is another example wherin the treble beginneth, and the meane followeth within a ſemibrieſe after in the *Hypodiapente* or fift below.



And this I thought good to ſhewe you, not for anie curioſitie which is in it, but for the eaſineſſe and commoditie which it hath, becauſe it is better then to pricke ſo as to make one ſit fiue or ſixe houres beating his braines, to finde out the following part. But ſuch hath beene our manner in manie other thinges heretofore, to doe things blindlie, and to trouble the wittes of practiſioners: whereas by the contrarie, ſtraungers haue put all their care how to make things plaine and eaſilie vnderſtood, but of this inough
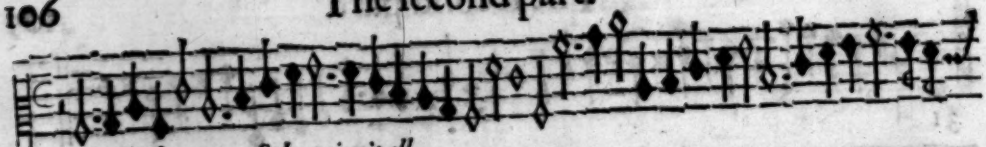
There is alſo a manner of compoſition vſed amongſt the *Italians*, which they call *Contrapunto doppio*, or double deſcant, and though it be no Canon, yet is it verie neere the nature of a Canon: and therefore I thought it meeteſt to be handled in this place, and it is no other thing, but a certaine kind of compoſition, which beeing ſung after diuers ſortes, by changing the partes, maketh diuers manners of harmonie: and is founde to be of two ſortes. The firſt is, when the principall (that is the thing as it is firſte made) and the replie (that is it which the principall hauing the partes changed dooth make) are ſung, changing the partes in ſuch maner, as the higheſt part may be made the loweſt, and the loweſt parte the higheſt, without anie change of motion: that is, if they went vpward at the firſt, they goe alſo vpward when they are changed: and if they went downeward at the firſt, they goe likewiſe downward being changed. And this is likewiſe of two ſortes: for if they haue the ſame motions being changed, they either keepe the ſame names of the notes which were before, or alter them: if they keepe the ſame names, the replie ſingeth the high part of the principall a fift lower, and the lower part an eight higher: and if it alter the names of the notes, the higher part of the principal is ſung in the replie a tenth lower, and the lovver part an eight higher.

Double deſcãt
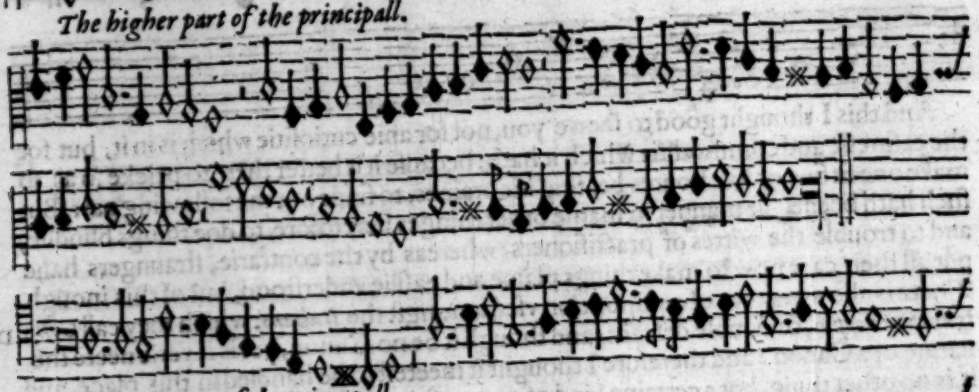
Diuiſion of double deſcãt.

The ſecond kinde of double deſcant, is when the partes changed, the higher in the lower, go by contrarie motions: that is, if they both aſcende before, beeing chaunged they deſcend: or if they deſcend before, they aſcend being changed. Therefore, when we compoſe in the firſt maner, which keepeth the ſame motions apd the ſame names, we may not put in the principall a ſixt, becauſe in the replie it will make a diſcord: nor may we put the partes of the ſong ſo farre aſunder, as to paſſe a twelfe. Nor may we euer cauſe the higher part come vnder the lower, nor the lovver aboue the higher, becauſe both thoſe notes which paſſe the tvvelfth, and alſo thoſe which make the lovver part come aboue the higher in the replie, will make diſcords. Wee may not alſo put in the principall a *Cadence*, wherein the ſeuenth is taken, becauſe that in the replie it will not doe wel. We may verie well vſe the *Cadence* wherein the ſecond or fourth is taken, becauſe in the replie they will cauſe verie good effectes. Wee muſt not alſo put in the principall a flat tenth, after which followeth an eight, or a tvvelfe (a flatte tenth is when the higheſt note of the tenth is flat, as from *D ſolre*, to *F fa ut* in alte flatte, or from *Gam ut*, to *B fa b mi* flat) nor a flat third before an vniſon, or a fift when the parts go by contrarie motions: becauſe if they be ſo put in the principall, there will follow *Tritonus* or falſe fourth in the replie. Note alſo, that euerie tvvelfe in the principal, wil be in the replie an vniſon. And euery fift an eight, and al theſe rules muſt be exactlie kept in the principal, elſe wil not the replie be without faults. Note alſo, that if you wil cloſe with a *Cadence*, you muſt of neceſſitie end either your principal or replie, in the fift or twelf, which alſo happeneth in the *Cadences*, in what place ſoeuer of the ſong they be, and betvveene the parts wil be heard the relation of a *Tritouns* or falſe fourth, but that will bee a ſmall matter, if the reſt of the compoſition be dulie ordered, as you may perceiue in this example.
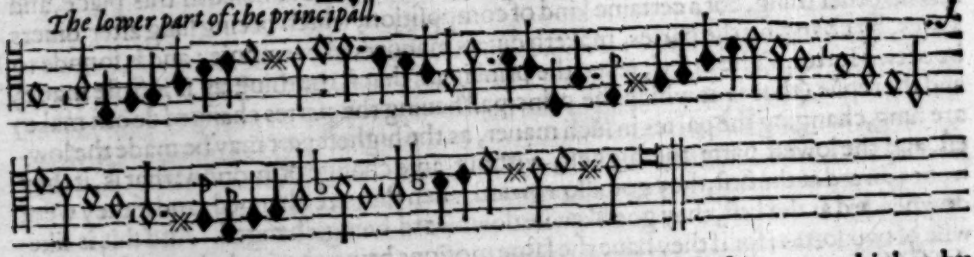
Rules to be obſerued in compoſitions of the firſt ſort of the firſt kinde of double deſcant.
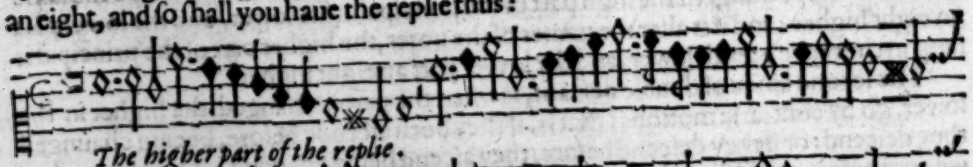


The higher part of the principall.
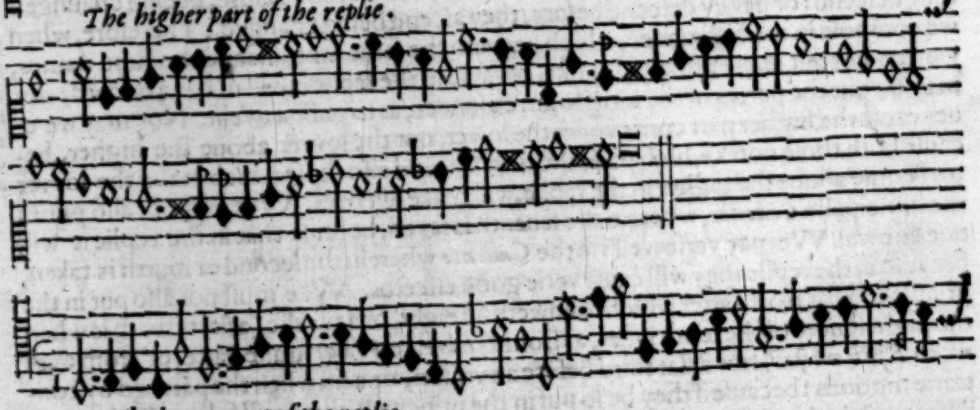


The lower part of the principall.
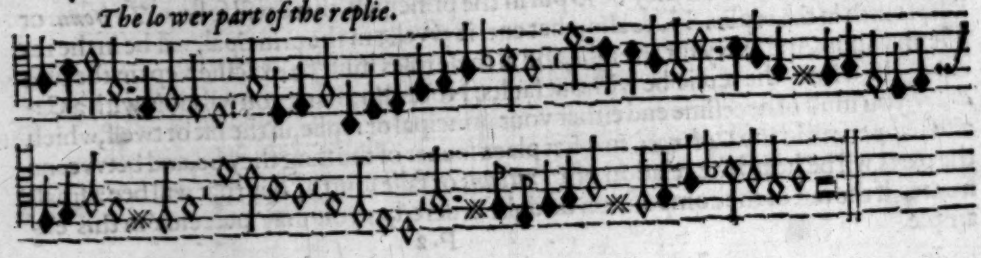


Now change the higher part, making it lower by a fift, and the lower part higher by an eight, and ſo ſhall you haue the replie thus:



The higher part of the replie.

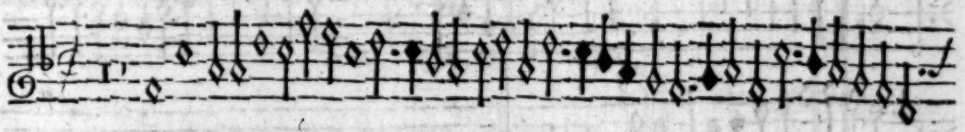


The lower part of the replie.
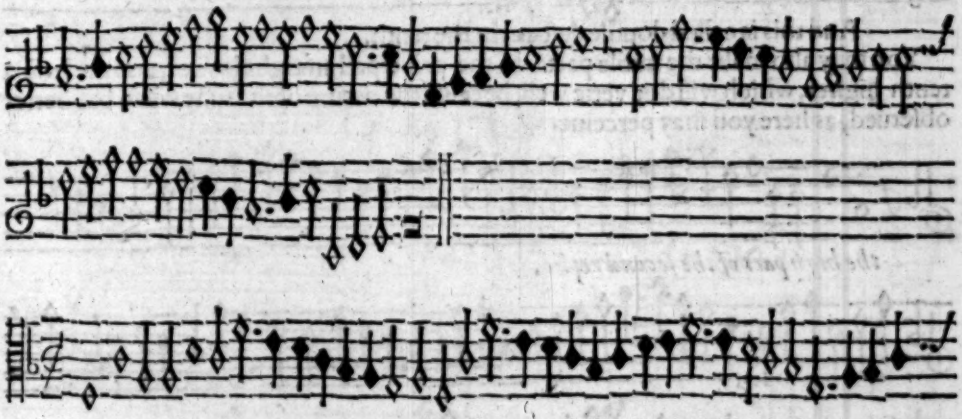


And this is called double deſcant in the twelfe: but if we would compoſe in the ſecond kind (that is in it, which in the replie keepeth the ſame motions but not ỳ ſame names which were in the principall) we muſt not put in anie caſe two cordes of one kinde togither in the principall: as tvvo thirdes, or two ſixes, and ſuch like, although the one be great or ſharpe, and the other ſmall or flat: nor may vve put *Cadences* without a diſcord. The ſixt likewiſe in this kinde may be vſed if (as I ſaid before) you put not twoe of them togither alſo if you liſt, the partes may one goe thorough another that is, the lower may goe aboue the higher, and the higher vnder the lower, but with this caueat, that when they be ſo mingled, you make them no further diſtant then a third, becauſe that when they remaine in their owne boundes, they may be diſtant a twelfth one from another. Indeed we might goe further aſunder, but though we did make them ſo farre diſtant, yet might we not in anie caſe put a thirteenth, for it will bee falſe in the replie: therefore it is beſt not to paſſe the twelfth, and to keepe the rules which I haue giuen, & likewiſe to cauſe the muſicke (ſo farre as poſſiblie we may) proceed by degrees, & ſhun that motion of leaping (becauſe that leaping of the fourth and the fift, may in ſome places of the replie, ingender a diſcommoditie) which obſeruations being exactlie kepte, will cauſe our deſcant go well and formablie, in this manner.
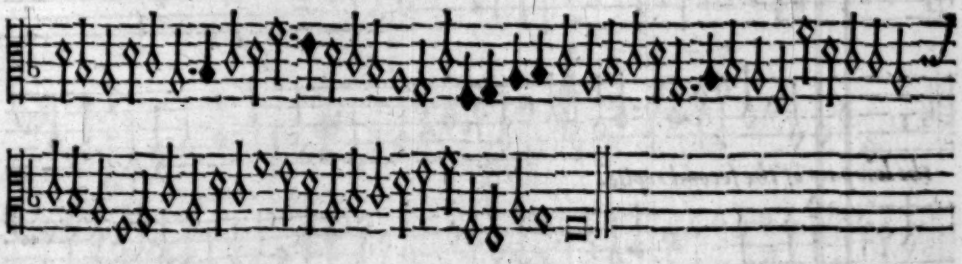
Caueats for compoſitions in the ſecond ſort of the firſt kind of double deſcant.



The higher part of the principal, of the ſecond ſort of the firſt kind of double deſcant.

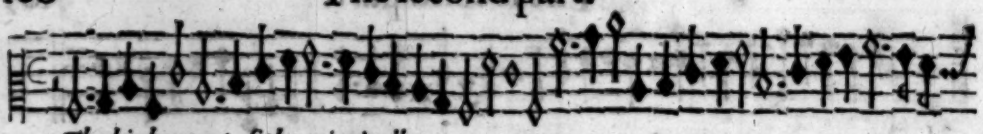


The lower part of the principall of the ſecond ſort of the firſt kind of double deſcant.
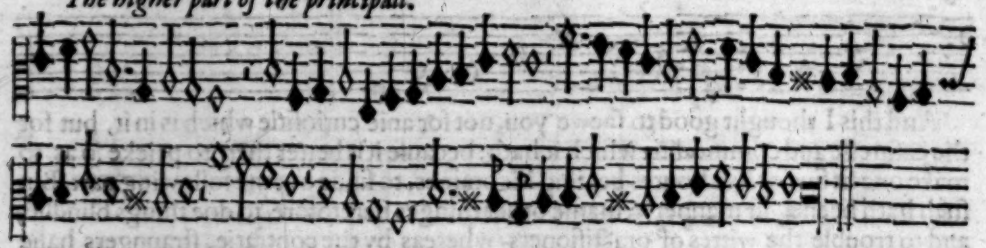


And changing the parts, that is, ſetting the treble lower by a tenth, and the lower part higher by an eight, we ſhall haue the replie thus.
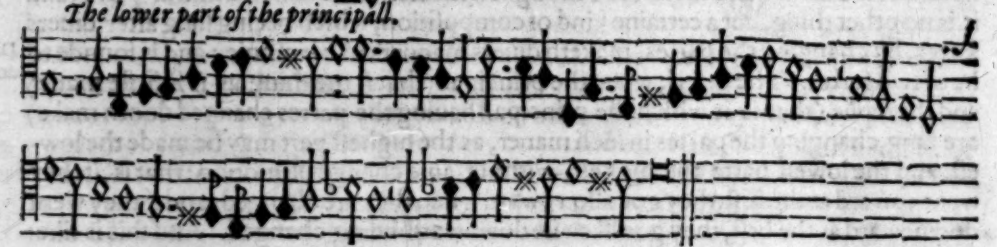
The
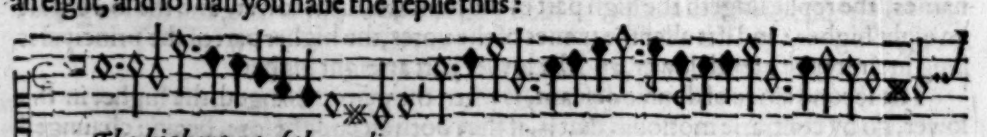


The higher part of the principall.
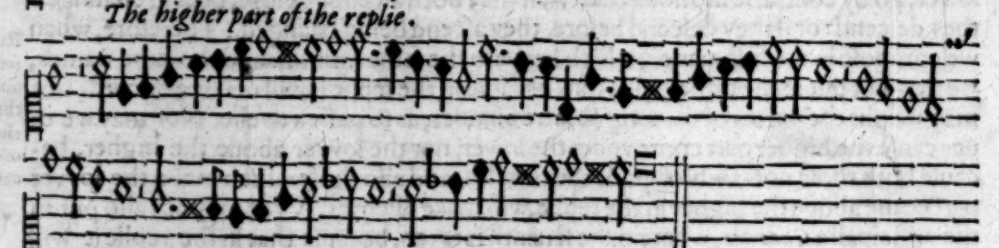


The lower part of the principall.
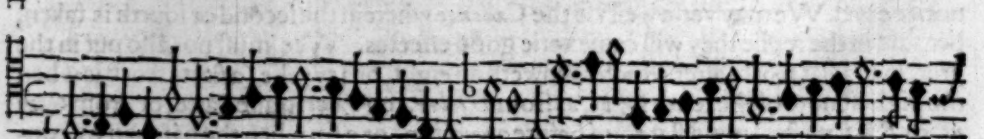


Now change the higher part, making it lower by a fift, and the lower part higher by an eight, and ſo ſhall you haue the replie thus:
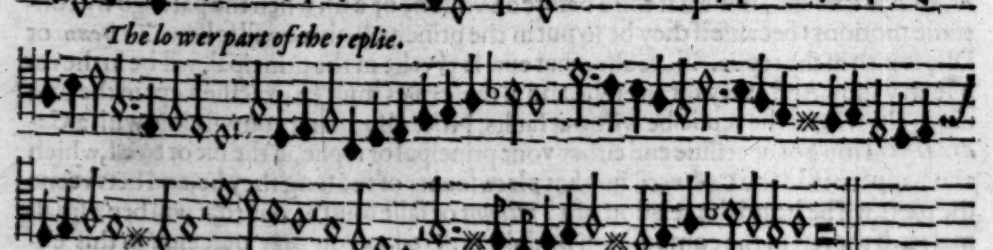


The higher part of the replie.



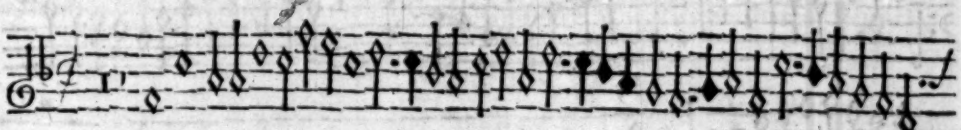


The lower part of the replie.
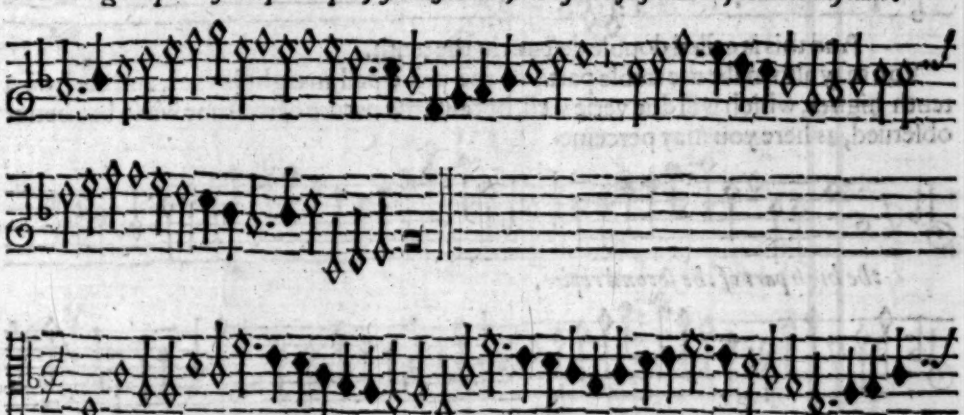


And this is called double deſcant in the twelfe: but if we would compoſe in the ſecond kind (that is in it, which in the replie keepeth the ſame motions but not ỳ ſame names which were in the principall) we muſt not put in anie caſe two cordes of one kinde togither in the principall: as tvvo thirdes, or two ſixes, and ſuch like, although the one be great or ſharpe, and the other ſmall or flat: nor may vve put *Cadences* without a diſcord. The ſixt likewiſe in this kinde may be vſed if (as I ſaid before) you put not twoe of them togither alſo if you liſt, the partes may one goe thorough another that is, the lower may goe aboue the higher, and the higher vnder the lower, but with this caueat, that when they be ſo mingled, you make them no further diſtant then a third, becauſe that when they remaine in their owne boundes, they may be diſtant a twelfth one from another. Indeed we might goe further aſunder, but though we did make them ſo farre diſtant, yet might we not in anie caſe put a thirteenth, for it will bee falſe in the replie: therefore it is beſt not to paſſe the twelfth, and to keepe the rules which I haue giuen, & likewiſe to cauſe the muſicke (ſo farre as poſſiblie we may) proceed by degrees, & ſhun that motion of leaping (becauſe that leaping of the fourth and the fift, may in ſome places of the replie, ingender a diſcommoditie) which obſeruations being exactlie kepte, will cauſe our deſcant go well and formablie, in this manner.
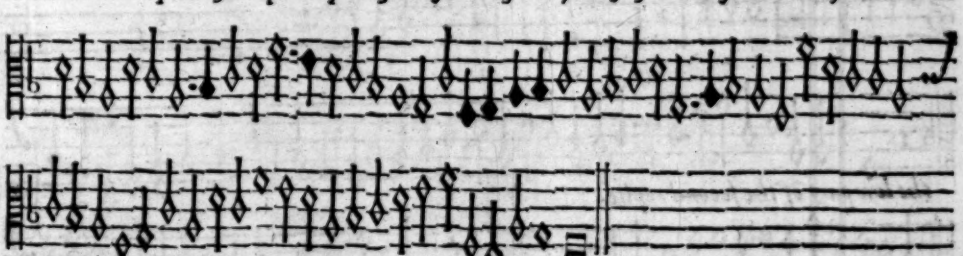
Caueats for compoſitions in the ſecond ſort of the firſt kind of double deſcant.



The higher part of the principal, of the ſecond ſort of the firſt kind of double deſcant.
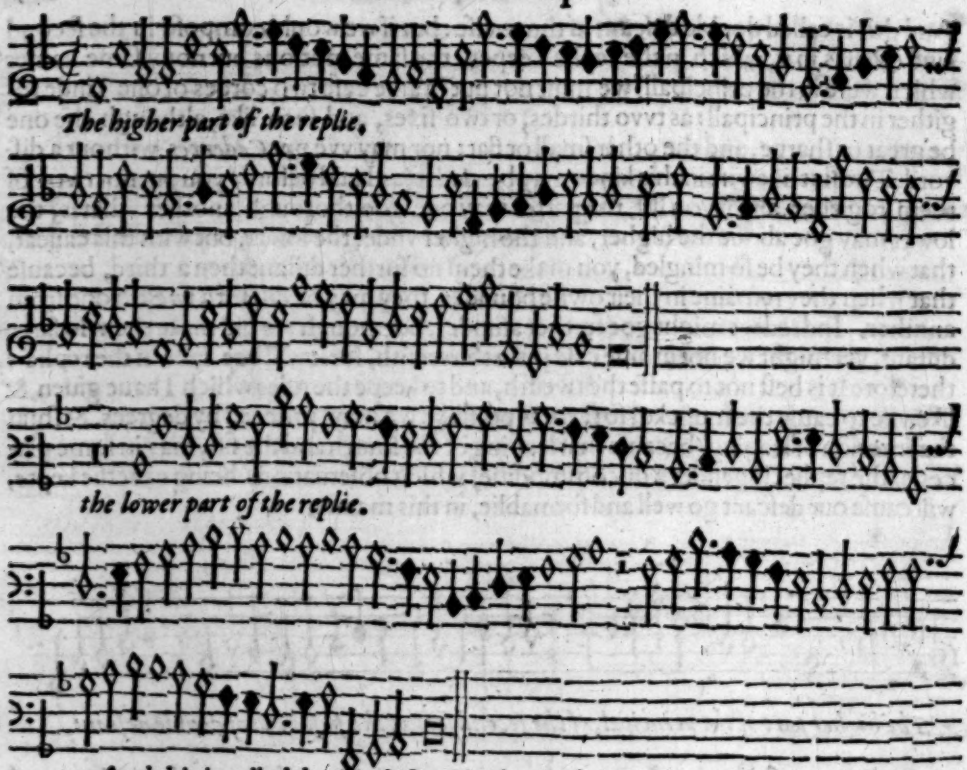


The lower part of the principall of the ſecond ſort of the firſt kind of double deſcant.



And changing the parts, that is, ſetting the treble lower by a tenth, and the lower part higher by an eight, we ſhall haue the replie thus.

The
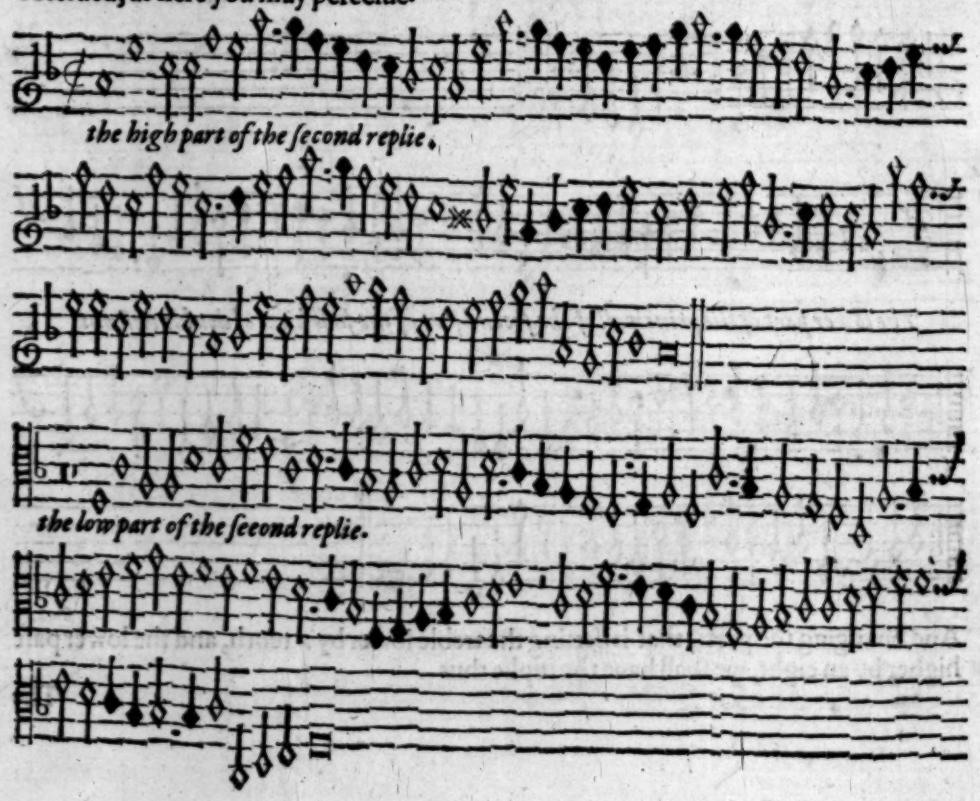


The higher part of the replie.

the lower part of the replie.

And this is called double deſcant in the tenth.

You may alſo make the treble parte of the principall an eight lovver, and the baſe a tenth higher, which will doe verie well, becauſe the nature of the tune wil ſo bee better obſerued, as here you may perceiue.
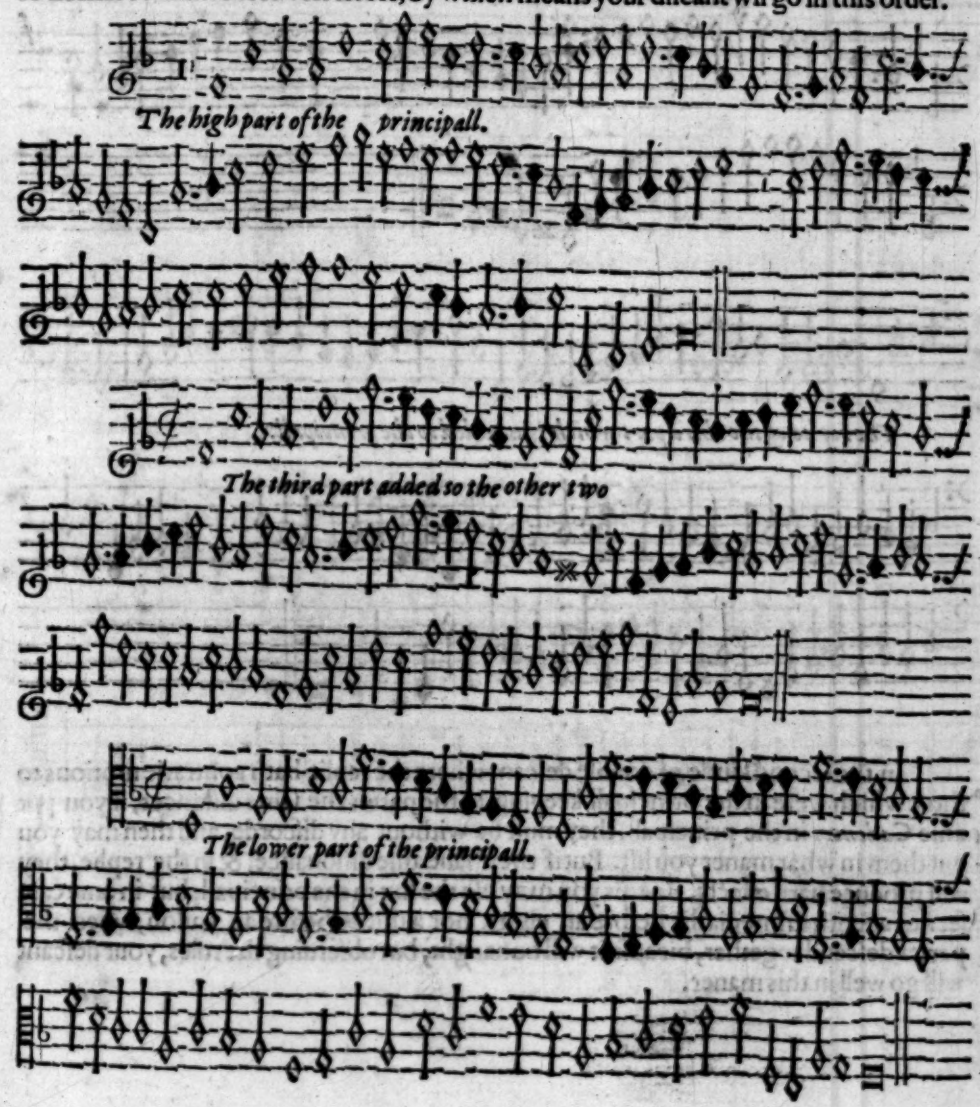


the high part of the ſecond replie.
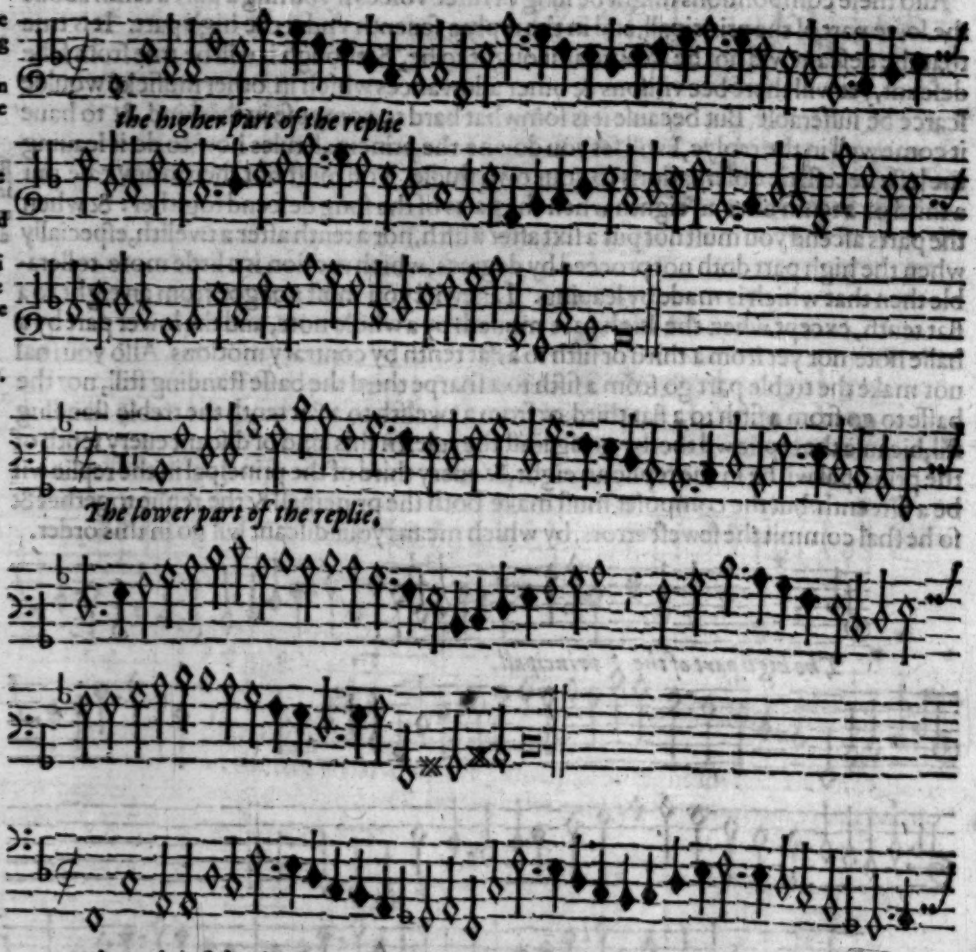
the low part of the ſecond replie.

Alſo theſe compoſitions might be ſung of three voices if you ſing a part a tenth aboue the lowe part of the principall, and in the reply a ſeuenth vnder the high part. It is true that the deſcant will not be ſo pure as it ought to be, & though it will be true from falſe deſcant, yet will there bee vniſons & other allowances which in other muſicke woulde ſcarce be ſufferable. But becauſe it is ſomwhat hard to compoſe in this kind, & to haue it come well in the replye, I will ſet you downe the principall rules how to do it leauing the leſſe neceſſarie obſeruations to your own ſtudie. You muſt not then in any caſe put a third or a tenth after an eighth when the parts of the ſong deſcend togither: & when the parts aſcend you muſt not put a ſixt after a fifth, nor a tenth after a twelfth, eſpecially when the high part doth not proceed by degrees, which motion is a little more tollerable then that which is made by leaping. Likewiſe you muſt not goe from an eight to a flat tenth, except when the high part moueth by a whole note, and the lower part by a halfe note, nor yet from a third or fifth to a flat tenth by contrary motions. Alſo you ſhal not make the treble part go from a fifth to a ſharpe third the baſſe ſtanding ſtill, nor the baſſe to go from a fifth to a flat third, or from a twelfth to a flat tenth the treble ſtanding ſtil, bicauſe the replie wil therby go againſt the rule. In this kind of diſcant euery tenth of the principal wil be in the replie an eight, & euery third of the principal in the replie wil be a fifteenth: but the compoſer muſt make both the principall & the replie together & ſo he ſhal commit the feweſt errors, by which means your diſcant wil go in this order.

Rules for ſing ing a third part to other two in double diſcant.



By negligence of not thinking vpon a third part in the com poſition of the principal, the faule of too much diſtance in the replie was committed which other wiſe might eaſi lie haue beene auoided, & the example brought in leſſe compaſſe.
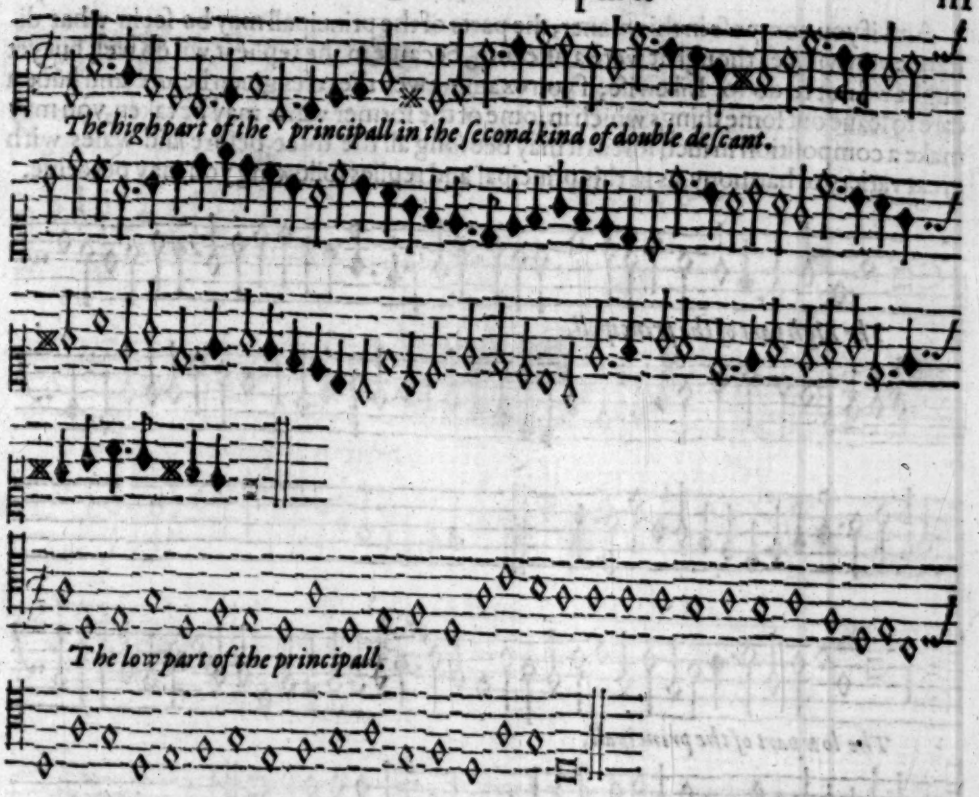


the higher part of the replie

The lower part of the replie.

The replie of the third part which was added to the principall.

Notes to be ob ſerued in the ſecond kind of double deſcãt.
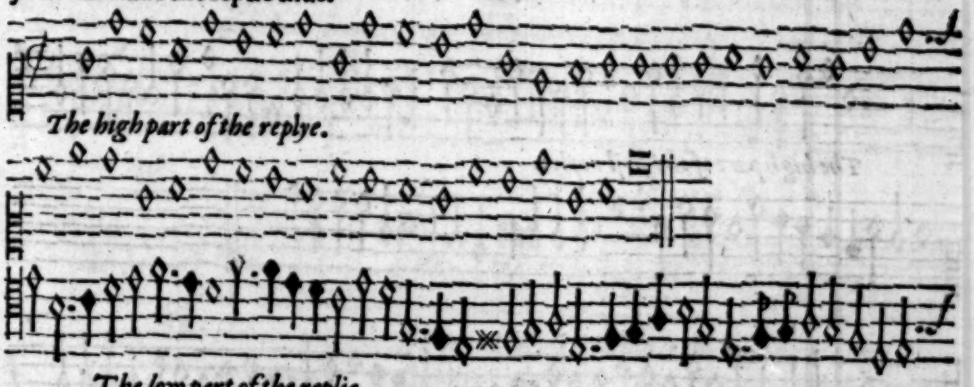
In the ſecond kinde of double deſcant where the replie hath contrarie motions to thoſe which were in the principall keeping in the partes the ſame diſtances, if you put anie *Cadences* in the principall, they muſt be without any diſcorde, and then may you put them in what maner you liſt. But if they haue anie diſſonance, & in the replie, they will produce hard effects. In this you may vſe the ſixt in the principall, but in anie caſe ſet not a tenth immediatlie before an eight, nor a thirde before an vniſon, when the partes deſcend together, bicauſe it will be naught, but obſeruing the rules, your deſcant will go well in this maner.



The high part of the principall in the ſecond kind of double deſcant.

The low part of the principall.
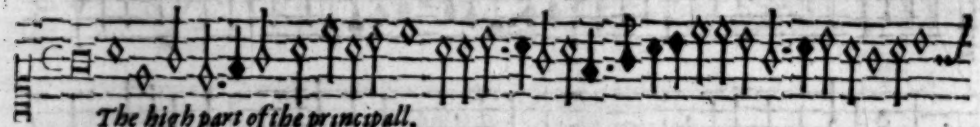
If you make the high part lower by a ninth, and the lowe part higher by a ſeuenth, you ſhall haue the replie thus.
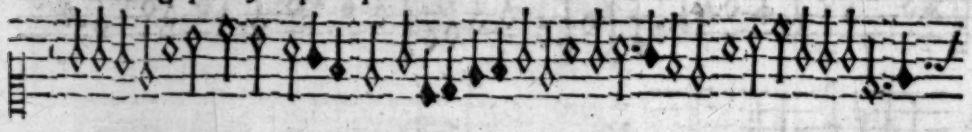


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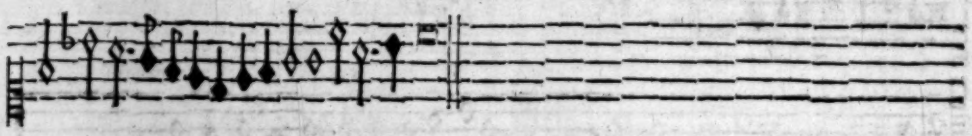
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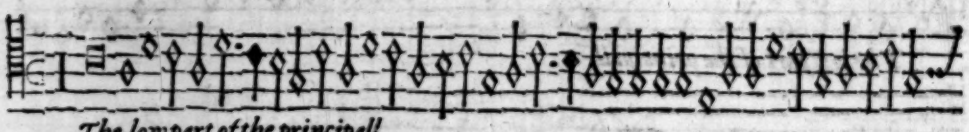
And if you compoſe in this maner, the parts of the principall may be ſet in what diſtance you will, yea though it were a fifteenth, becauſe in the replie it wil do wel, but yet ought we not to do ſo. Likewiſe, if you examine well the rules giuen before, and haue a care to leaue out ſome things which in ſome of the former waies may be taken, you may make a compoſition in ſuch ſort as it may bee ſong all the three before ſaid waies with great variety of harmony, as in this principal and replies following you may perceiue.
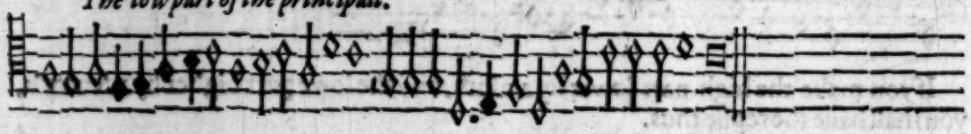


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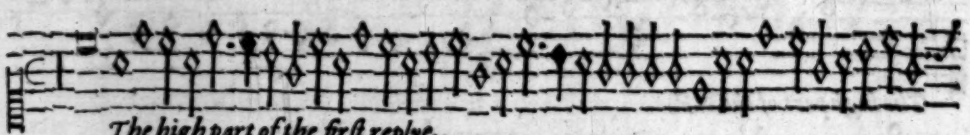




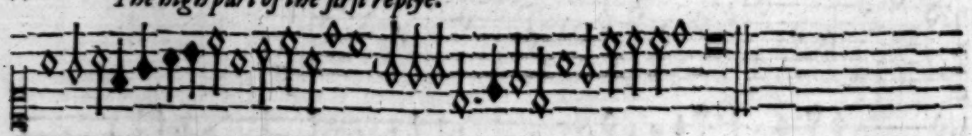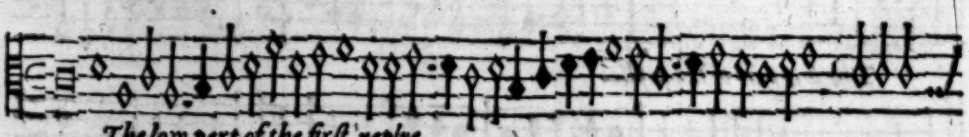


The low part of the principall.



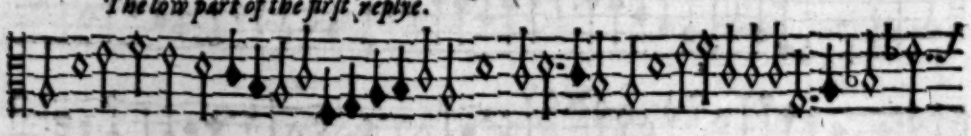


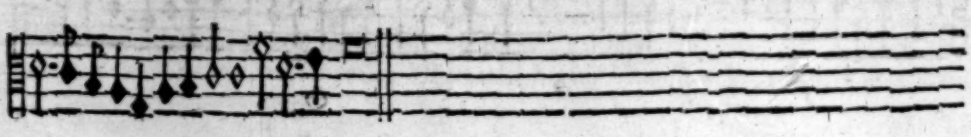
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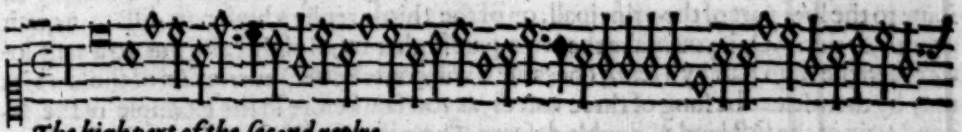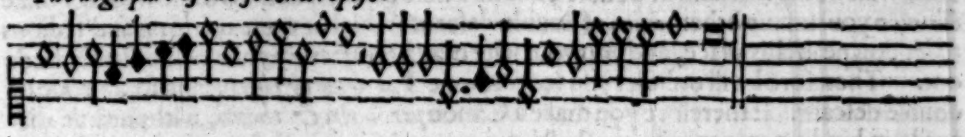




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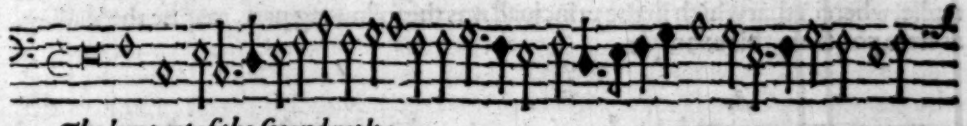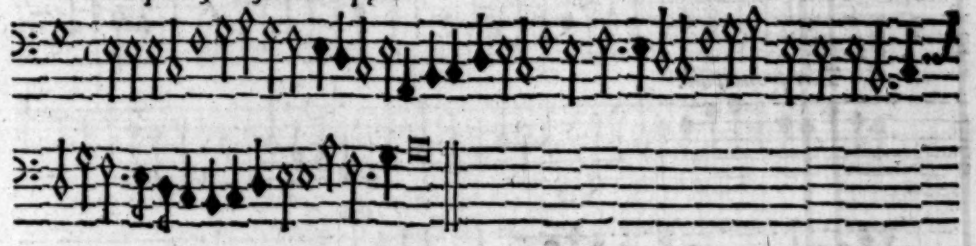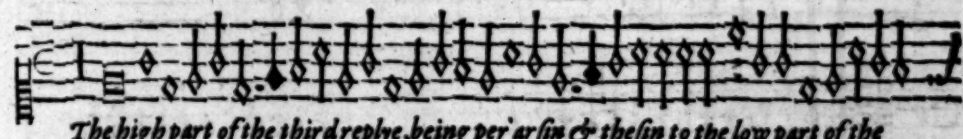






The high part of the ſecond replye.





The low part of the ſecond replye.
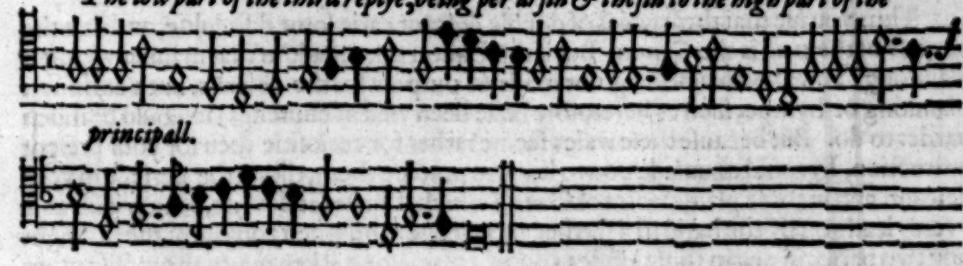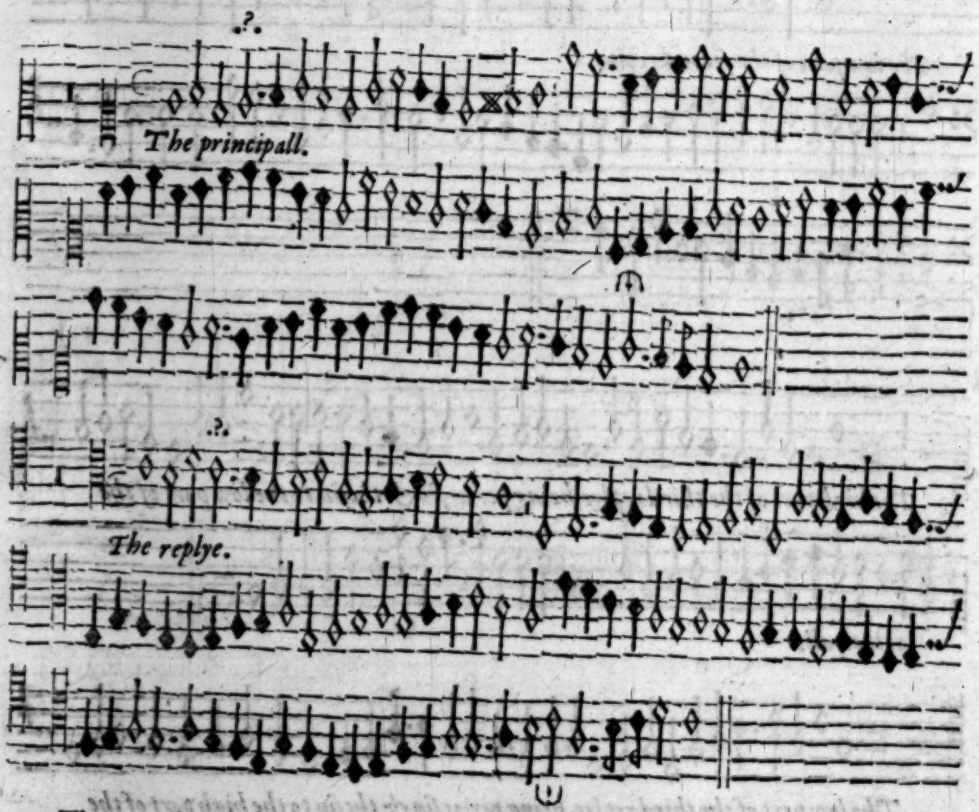




The high part of the third replye, being per arſin & theſin to the low part of the principall.



The low part of the third replye, being per arſin & theſin to the high part of the principall.



And that you may the more cleerelie perceiue the great varietie of this kinde, if you ioine to the low part of the principall, or of the thirde replie a high part diſtant from it a tenth, or third: Or if you make the lowe part higher by an eight, and put to a part lower then the high part by a tenth (becauſe it will come better) euerie one of thoſe waies may by themſelues be ſung of three voices, as you ſaw before in the example of the ſecond waie of the firſt kind of double deſcant. There be alſo (beſides theſe which I haue ſhowen you) manie other waies of double deſcant, which it vvere too long and tedious to ſet downe in this place, and you your ſelfe may hereafter by your owne ſtudie finde out. Therefore I will onlie let you ſee one waie *Par arsin & thesin*, and ſo an ende of double deſcant. If therefore you make a Canon *per arsin & thesin*, without anie diſcorde in binding maner in it, you ſhall haue a compoſition in ſuch ſort, as it may haue a replie, wherein that which in the principall was the following part, may be the leading, as here you ſee in this example.



Thus you ſee that theſe waies of double deſcant carie ſome difficultie, and that the hardeſt of them all is the Canon. But if the Canon were made in that manner vppon a plainſong (I meane a plaineſong not made of purpoſe for the deſcant, but a common plainſong or hymne, ſuch as heretofore haue been vſed in churches) it would be much harder to do. But becauſe theſe waies ſeeme rather for curioſitie then for your preſent inſtruction, I vvould counſaile you to leaue to practiſe them, till you be perfect in your deſcant, and in thoſe plaine waies of Canon which I haue ſet dovvne, which will (as it vvere) lead you by the hand to a further knowledge: and when you can at the firſt ſight ſing two partes in one in thoſe kindes vppon a plaineſong, then may you practiſe other hard vvaies, and ſpeciallie thoſe *per arsin & thesin*, which of all other Canons carie both moſt difficultie, and moſt maieſtie: ſo that I thinke, that who ſo canne vpon anie plainſong whatſoeuer, make ſuch another waie as that of M. *Bird*, which I ſhevved you before,

before, may with great reaſon be termed a great maiſter in muſicke. But whoſoeuer can ſing ſuch a one at the firſt ſight, vpon a ground, may boldlie vndertake to make any Canon which in muſicke may be made. And for your further incouragement this much I may boldlie affirme, that whoſoeuer will exerciſe himſelfe diligentlie in that kinde, may in ſhort time become an excellent Muſician, becauſe that he vvho in it is perfect, may almoſt at the firſt ſight ſee what may be done vpon anie plainſong.

And theſe few vvaies vvhich you haue alreadie ſeene, ſhall be ſufficient at this time for your perfect inſtruction in tvvo parts in one vpon a plainſong. For if a manne ſhoulde thinke to ſet dovvne euerie waie, and doe nothing all his life time but dailie inuent varietie, he ſhould loſe his labour, for anie other might come after him, and inuent as manie others as he hath done. But if you thinke to imploy anie time in making of thoſe, I would counſell you diligentlie to peruſe thoſe waies which my louing Maiſter (neuer without reuerence to be named of the muſicians) M. *Bird*, and M. *Alphonſo* in a vertuous contention in loue betwixt themſelues made vpon the plainſong of *Miſerere*, but a contention, as I ſaide, in loue: vvhich cauſed them ſtriue euerie one to ſurmount another, vvithout malice, enuie, or backbiting: but by great labour, ſtudie and paines, each making other cenſure of that which they had done. Which contention of theirs (ſpecially without enuie) cauſed them both become excellent in that kind, and winne ſuch a name, and gaine ſuch credite, as vvil neuer periſh ſo long as Muſicke indureth. Therefore, there is no vvaie readier to cauſe you become perfect, then to contend with ſome one or other, not in malice (for ſo is your contention vppon paſsion, not for loue of vertue) but in loue, ſhevving your aduerſarie your worke, and not skorning to bee corrected of him, and to amende your fault if hee ſpeake with reaſon: but of this enough. To retume to M. *Bird*, and M. *Alphonſo*, though either of them made to the number of fortie waies, and could haue made infinite more at their pleaſure, yet hath one manne, my friend and fellow M. *George Waterhouſe*, vpon the ſame plainſong of *Miſerere*, for varietie ſurpaſſed all who euer laboured in that kinde of ſtudie. For hee hath alreadie made a thouſand waies (yea and though I ſhould talke of halfe as manie more, I ſhould not be farre wide of the truth) euerie one different and ſeuerall from another. But becauſe I doe hope verie ſhortlie that the ſame ſhall bee publiſhed for the benefite of the worlde, and his owne perpetuall glorie, I will ceaſe to ſpeake anie more of them, but onlie to admoniſh you, that vvho ſo will be excellent, muſt both ſpend much time in practiſe, and looke ouer the dooings of other men. And as for thoſe who ſtande ſo much in opinion of their owne ſufficiencie, as in reſpect of themſelues they contemn al other men, I wil leaue them to their fooliſh opinions: beeing aſſured that euerie man but of meane diſcretion, will laugh them to ſcorne as fooles: imagining that all the guiftes of God ſhould die in themſelues, if they ſhoulde bee taken out of the vvorlde. And as for foure partes in tvvo, ſixe in three, and ſuch like, you may hereafter make them vpon a plainſong, when you ſhall haue learned to make them without it.

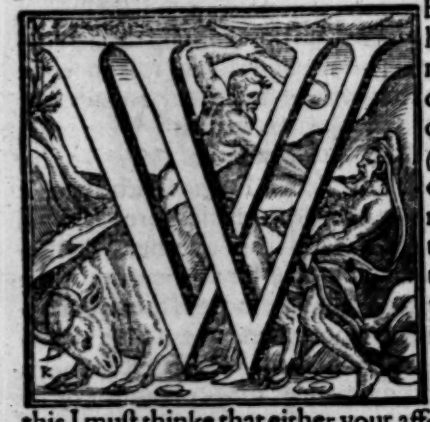
Phi. I wil then take my leaue of you for this time, till my next leiſure, at which time I meane to learne of you that part of muſicke which reſteth. And now, becauſe I thinke my ſelfe nothing inferiour in knowledge to my brother, I meane to bring him with me to learne that which he hath not yet heard.

Ma. At your pleaſure. But I cannot ceaſe to praie you diligentlie to practiſe, for that onelie is ſufficient to make a perfect Muſician.

The third part of the introduction to Muſicke, treating of compoſing or ſetting of Songes.

Philomathes the Scholer. *Polymathes.*

Philomathes.



What new and vnaccuſtomed paſſion, what ſtrange humor or mind-changing opinion tooke you this morning (Brother *Polymathes*) cauſing you without making me acquainted ſo earlie bee gone out of your chamber? was it ſome fit of a feuer? or (which I rather beleeue) was it the ſight of ſome of thoſe faire faces (which you ſpied in your yeſter nights walke) which haue baniſhed all other thoughts out of your minde, cauſing you thinke the night long and wiſh the daylight that thereby you might find ſome occaſion of ſeeing your miſtris? or any thing elſe, I pray you hide it not from me, for as hitherto I haue beene the ſecretary (as you ſay) of your verie thoughts: ſo if you conceale this I muſt thinke that either your affection towards me doth decreaſe, or elſe you begin to ſuſpect my ſecrecy.

Pol. You are too gelous, for I proteſt I neuer hid any thing from you concerning eyther you or my ſelfe, and where as you talke of paſſions and mind-changing humours, thoſe ſeldome trouble men of my conſtitution, and as for a feuer I know not what it is, and as for loue which you would ſeeme to thruſt vpon me, *I* eſteeme it as a fooliſh paſſion entering in emptie braines, and nouriſhed with idle thoughtes, ſo as of all other things I moſt contemne it, ſo do I eſteeme them the greateſt fooles who bee therewith moſt troubled.

Phi. Soft (brother) you go farre, the pureſt complexious are ſooneſt infected, and the beſt wits ſooneſt caught in loue, and to leaue out infinite examples of others, I could ſet before you thoſe whom you eſteemed cheefeſt in wiſdome, *Socrates*, *Plato*, & *Ariſtotle*, and the very dog himſelfe all ſnared in loue, but this is out of our purpoſe, ſhew me the occaſion of this your timely departure?

Pol. I was informed yeſternight that Maiſter *Polybius* did for his recreation euerie morning priuatelely in his owne houſe read a lecture of *Ptolomey* his great *conſtruction*, and remembring that this morning (thinking the day farther ſpent then in deed it was) I hied me out thinking that if I had ſtaied for you, I ſhould haue come ſhort: But to my

no

no ſmal griefe I haue learned at his houſe, that he is gone to the vniuerſity to commence doctor in medicine.

Phi. I am ſorry for that: but we wil repaire that domage an other waie.

Pol. As how?

Phi. Employing thoſe houres which we would haue beſtowed in hearing of him in learning of muſicke.

Pol. A good motion: for you haue ſo well profited in ſo ſhort ſpace in that art, that the world may ſee that both you haue a good maſter and a quicke conceit.

Phi. If my wit were ſo quicke as my maſter is skilfull, I ſhould quickly become excellent, but the day runneth away, ſhal we go?

Pol. With a good will: what a goodly morning is this, how ſweet is this ſunne ſhine? cleering the ayre and baniſhing the vapours which threatned raine.

Phi. You ſay trew, but I feare me I haue ſlept ſo long that my maiſter wil either begone about ſome buſineſſe, or then wil be ſo troubled with other ſchollers, that we ſhall hardly haue time to learne any thing of him. But in good time, I ſee him comming from home with a bundle of papers in his boſome, I will ſalute him: Good morrow maiſter.

Ma. Scholler *Philomathes*? God giue you good morrow, I maruailed that ſince our laſt meeting (which was ſo long ago) I neuer heard any thing of you.

Phi. The precepts which at that time you gaue me, were ſo many and diuerſe that they required long time to put them in practiſe, and that hath beene the cauſe of my ſo long abſence from you, but now I am come to learn that which reſteth, & haue brought my brother to be my ſchoolefellow.

Ma. He is hartily welcome, and now wil I breake off my intended walke and returne to the houſe with you. But hath your brother proceeded ſo far as you haue done?

Phi. I pray you aske himſelfe, for I know not what hee hath, but before I knew what diſcant was, I haue heard him ſing vpon a plaineſong.

Pol. I could haue both ſong vpon a plainſong, and beganne to ſet three or foure parts, but to no purpoſe, becauſe I was taken from it by other ſtudies, ſo that I haue forgotten thoſe rules which I had giuen me for ſetting', though I haue not altogether forgotten my diſcant.

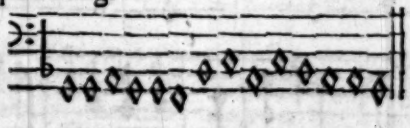
Ma. Who taught you?

Pol. One maiſter *Boulde*.
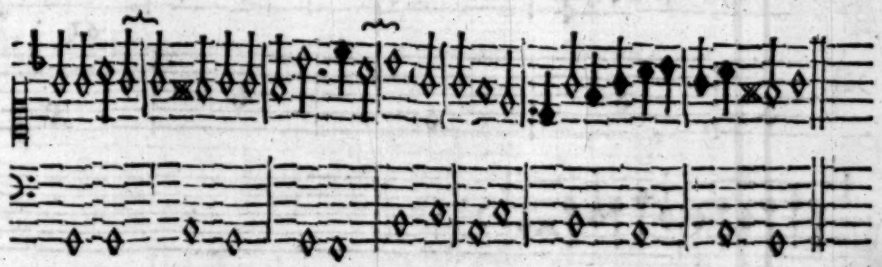
Ma. I haue heard much talke of that man, and becauſe I would know the tree by the fruit, I pray you let me heare you ſing a leſſon of diſcant.

Pol. I wil if it pleaſe you to giue me a plainſong?

Ma. Here is one ſing vpon it.



Pol.



Phi. Brother if your diſcanting bee no better, then that, you will gaine but ſmall credit by it.

Pol.

Pol. I was ſo taught, and this kind of diſcanting was by my maiſter allowed, and eſteemed as the beſt of all deſcant.

Phi. Who euer gaue him his name hath either foreknown his deſtinie, or then hath well and perfectlie read *Plato* his *Cratylus*.
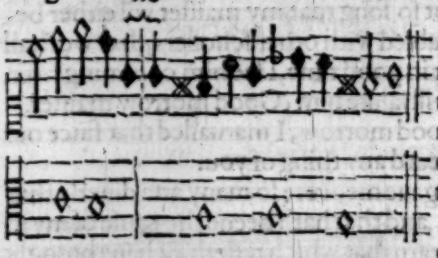
Plo. Why ſo?

Phi. Becauſe there bee ſuch bolde taking of alowances as I durſt not haue taken if I had feared my maiſters diſpleaſure.

Ma. Why wherein do you diſallow them?

Phi. Firſt of all in the ſecond note is taken a diſcord for the firſt part of the note, and not in the beſt manner nor in binding: the like faulte is in the fifth note, and as for the two notes before the cloſe, the end of the firſt is a diſcord to the ground, and the beginning of the next likewiſe a diſcord, but I remember when I was practiſing with you, you did ſet me a cloſe thus, which you did ſo farre condemne as that (as you ſaide) there could not readily bee a worſe made, and though my brothers bee not the verie ſame, yet is it Coſin germaine to it, for this deſcendeth where his aſcendeth, and his deſcendeth where this aſcendeth, that in affect they be both one.

Two diſcords together condemned.



Pol. Do you then find fault with the firſt part of the ſecond note.
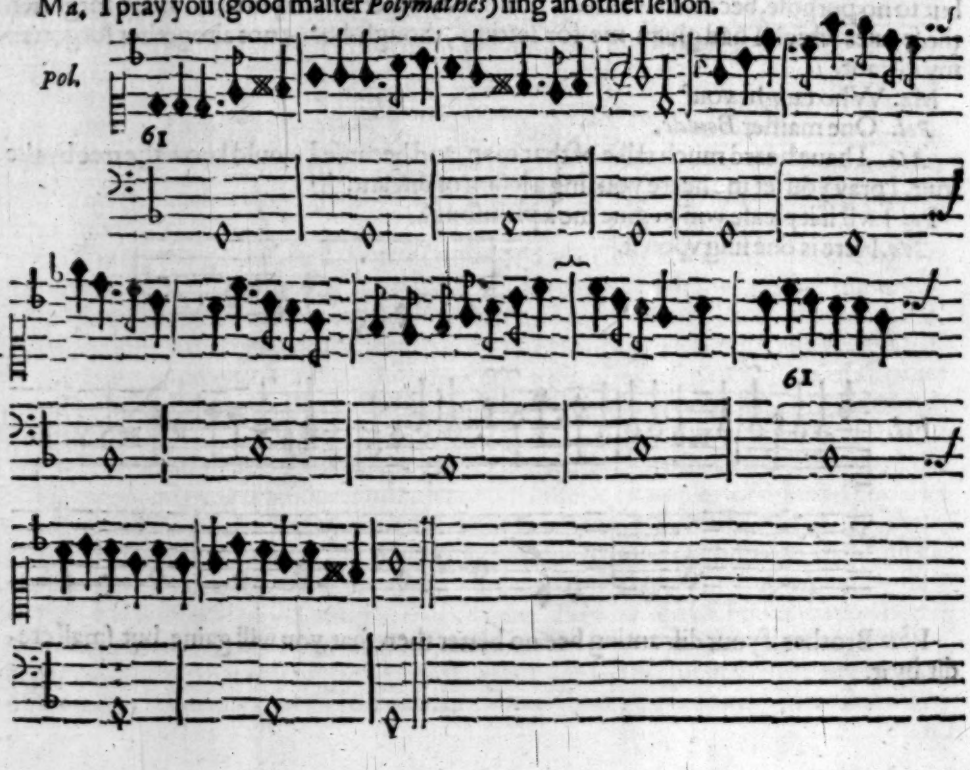
Phi. Yea, and iuſtly.

Pol. It is the fuge of the plainſong, and the point will excuſe the harſhneſſe, and ſo likewiſe in the fift note, for ſo my maiſter taught me.

Phi. But I was taught otherwiſe, and rather then I would haue committed ſo groſſe ouerſighis I would haue left out the point, although here both the point might haue beene drought in otherwiſe, and thoſe offences left out.

Harſh cordes not to be taken for the pointes ſake.

Ma. I pray you (good maſter *Polymathes*) ſing an other leſſon.



Proportions are not ridiculouſly to be taken.
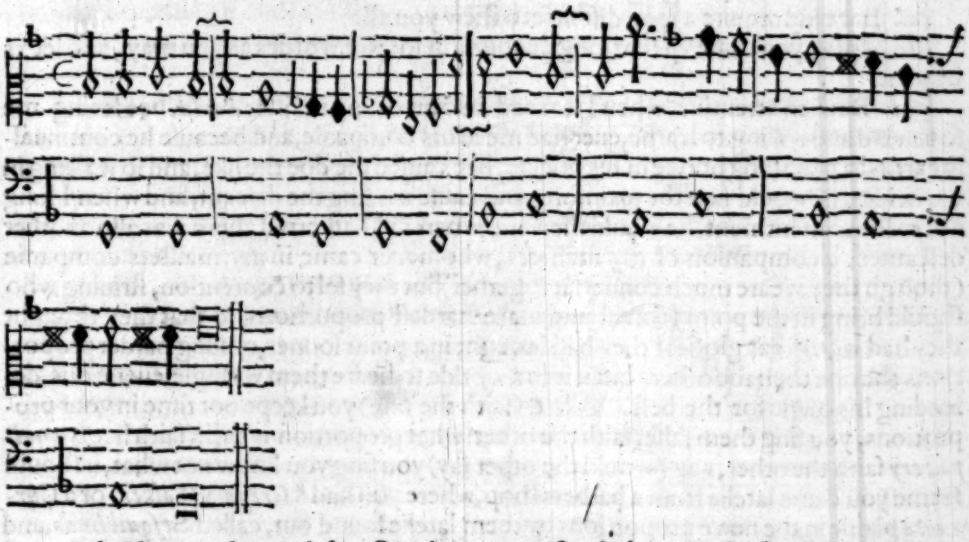
Phi. I promiſe you (brother) you are much beholding to *Sellingers round* for that beginning of yours, and your ending you haue taken *Seſqui paltry* very right.

Ma. You muſt not be ſo ready to condemne him for that, ſeeing it was the fault of the time, not of his ſufficiencie, which cauſeth him to ſing after that manner, for I my ſelfe being a childe haue heard him highly commended, who coulde vpon a plaineſong ſing hard proportions, harſh allowances, and countrey daunces, and hee who could bring in manieſt of them was counted the iollyeſt fellowe, but I would faine ſee you (who haue thoſe *Argus* eies in ſpying faults in others) make away of your own, for perchance there might likewiſe be a hole (as they ſaie) found in your owne cote.

Phi. I would bee aſhamed of that, ſpecially hauing had ſo many good preceptes and practiſing them ſo long.

Pol. I pray you then ſet downe one that we may ſee it.

Phi. Here it is, and I feare not your cenſure.



The fuge of the firſt leſſon brought in without bad allowances.

Pol. You neede not, but I praie you maiſter helpe mee for I can ſpie no faulte in it.

Ma. Nor I, and by this leſſon (ſcholer *Phylomathes*) I perceiue that you haue not been idle at home.
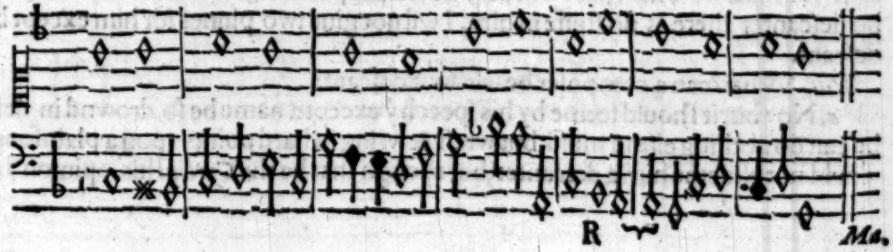
Pol. In deede nowe that I haue peruſed it, I cannot but commend it for the point of the plaineſong is euery way maintained, and without any taking of harſh cordes.

Ma. That is the beſt manner of deſcanting, but ſhall I heare you ſing a leſſon of baſe deſcant.

Pol. As many as you liſt, ſo you will haue them after my faſhion.

Ma. It was for that I requeſted it, therefore ſing one.
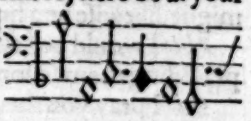
Pol.



R *Ma.*

Ma. The firſt part of your leſſon is tolerable and good, but the ending is not ſo good, for the end of your ninth note is a diſcord, and vpon another diſcord yon haue begun the tenth breaking *Priſcians*, head to the very brain, but I know you will go about to excuſe the beginning of your tenth note in that it is in binding wiſe, but though it bee bound it is in fetters of ruſty yron, not in the chaines of goulde, for no eare hearing it, but will at the firſt hearing loth it: and though it bee the point, yet might the point haue beene as neerely followed in this place, not cauſing ſuch offence to ỹ eare. And to let you ſee with what little alteration, you might haue auoided ſo great an inconuenięce, here be al your owne notes of the fifth bar in the very ſame ſubſtance as you had them, though altered ſomewhat in time and forme, therefore if you meane to followe muſicke any further, I woulde wiſh you to leaue thoſe harſh allowances, but I pray you how did you becom ſo ready in this kind of ſinging.

Binding no excuſe for two diſcords together.



Pol. It would require a long diſourſe to ſhew you all.

Ma. I pray you truſſe vp that long diſcourſe in ſo fewe wordes as you may, and let vs heare it.

Phi. Be then attentiue, when I learned deſcant of my maiſter *Bould*, hee ſeeing me ſo toward and willing to learne, euer had me in his companie, and becauſe he continually carried a plainſong booke in his pocket, hee cauſed me doe the like, and ſo walking in the fieldes, he would ſing the plainſong, and cauſe me ſing the deſcant, and when I ſong not to his contentment, he would ſhew me wherein I had erred, there was alſo another deſcanter, a companion of my maiſters, who neuer came in my maiſters companie (though they weare much conuerſãt together) but they fel to contention, ſtriuing who ſhould bring in the point ſooneſt, and make hardeſt proportions, ſo that they thought they had won great glorie if they had brought in a point ſooner, or ſung harder proportions the one then the other: but it was a worlde to heare them wrangle, euerie one defending his owne for the beſt. What? (ſaith the one) you keepe not time in your proportions, you ſing them falſe (ſaith the other) what proportion is this? (ſaith hee) *Seſquipaltery* ſaith the other, nay (would the other ſay) you ſing you know not what, it ſhould ſeeme you came latelie from a barbers ſhop, where you had * *Gregory Walker*, or a *Curranta* plaide in the newe proportions by them latelie found out, called *Seſquiblinda*, and *Seſqui harken after*, ſo that if one vnacquainted with muſicke had ſtood in a corner and heard them, he would haue ſworne they had beene out of their wittes, ſo earneſtlie did they wrangle for a trifle, and in truth I my ſelfe haue thought ſometime that they would haue gone to round buffets with the matter, for the deſcant bookes were made *Angels*, but yet fiſtes were no viſiters of eares, and therefore all parted friendes: but to ſay the very truth, this *Poliphemus* had a verie good ſight, (ſpeciallie for treble deſcant) but very bad vtterance, for that his voice his voice was the worſt that euer I heard, and though of others he were eſteemed verie good in that kinde, yet did none thinke better of him then hee did of himſelfe, for if one had named and asked his opinion of the beſt compoſers liuing at this time, hee woulde ſay in a vaine glory of his owne ſufficiencie, tuſh, tuſh (for theſe were his vſuall wordes) he is a proper man, but he is no deſcanter, hee is no deſcanter there is no ſtuffe in him, I wil not giue two pinnes for him except he hath deſcant.

*That name in deriſion they haue giuen this quadrant pauan, becauſe it walketh amongſt the barbars and fidlers more common then any other

Phi. What? can a compoſer be without deſcant?

Ma. No: but it ſhould ſeeme by his ſpeech ỹ except a name be ſo drownd in deſcant ỹ he can do nothing elſe in muſik but wreſt & wring in hard points vpon a plainſong, they would not eſteeme him a deſcanter, but though that be the *Cyclops* his opinion he muſt giue

giue vs leaue to follow it if we liſt, for we muſt not thinke but hee that can formally and artificiallie put there foure, fiue, ſix or more parts together, may at his eaſe ſing one part vpon a ground without great ſtudie, for that ſinging extempore vpon a plainſong is in deede a peece of cunning, and very neceſſarie to be perfectly practiſed of him who meaneth to be a compoſer for bringing of a quick ſight, yet is it a great abſurditie ſo to ſeeke for a ſight, as to make it the end of our ſtudie applying it to no other vſe, for as a knife or other inſtrument not being applied to the end for which it was deuiſed (as to cut) is vnprofitable and of no vſe, euen ſo is deſcant, which being vſed as a helpe to bring readie ſight in ſetting of parts is profitable, but not being applied to that ende is of it ſelfe like a puffe of wind, which being paſt commeth not againe, which hath beene the reaſon that the excellent muſitions haue diſcontinued it, although it be vnpoſſible for them to compoſe without it, but they rather employ their time in makiug of ſonges, which remaine for the poſterity then to ſing deſcant which is no longer known then the ſingers mouth is open expreſſing it, and for the moſt part cannot be twiſe repeated in one maner.
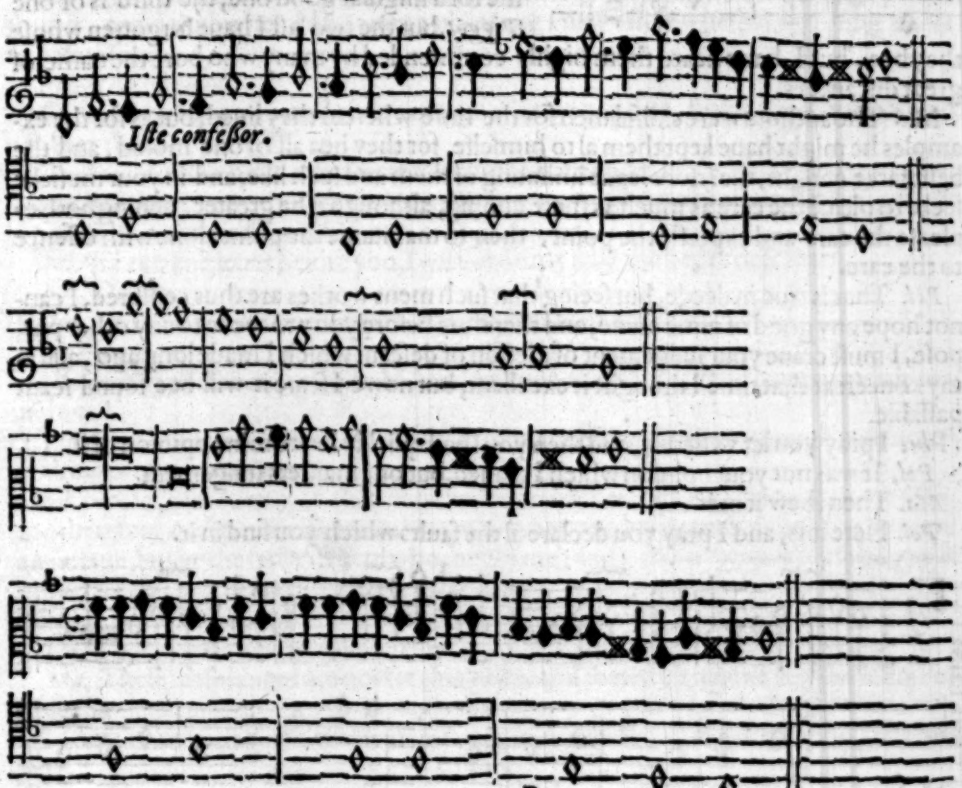
Phi. That is true, but I pray you brother proceede with the cauſe of your ſinging of deſcant in that order.
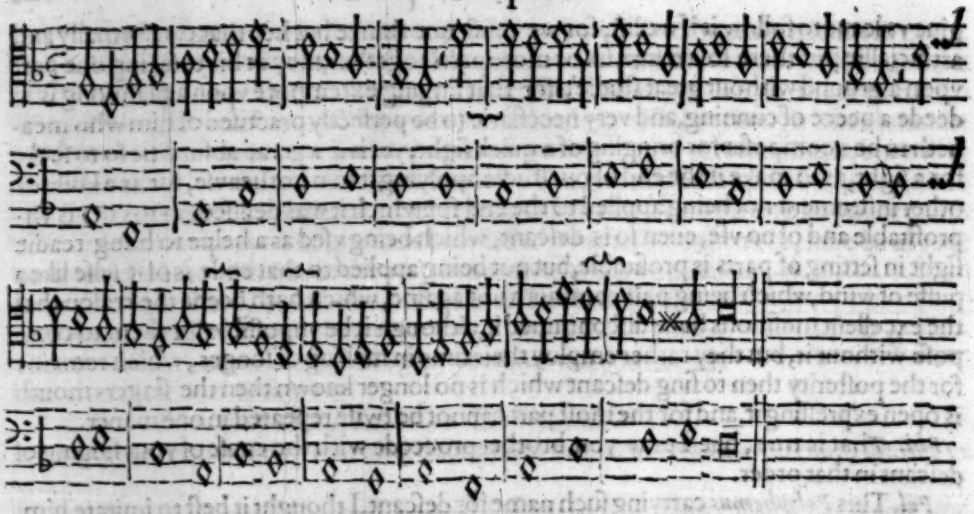
Pol. This *Polyphemus* carrying ſuch name for deſcant, I thought it beſt to imitate him, ſo that euery leſſon which I made was a counterfet of ſom of his, for at all times and at euery occaſion *I* would foiſt in ſome of his points which I had ſo perfectly in my head as my *pater noſter*, and becauſe my maiſter himſelfe did not diſlike that courſe I continued ſtill therein, but what ſaide I? diſlike it hee did ſo much like it as euer where he knewe or found any ſuch example he would wright it out for me to imitate it.
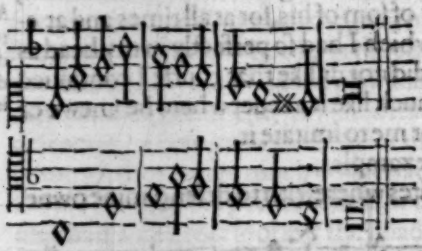
A courſe not to be diſliked if it had beene done with iudgement.

Ma. I pray you ſet downe two or three of thoſe examples.

Pol. Here be ſome which he gaue me as authorites wherewith to defend mine owne.







Ma. Such lips, ſuch lettus, ſuch authoritie, ſuch imitation, but is this maiſter *Bouldis* owne deſcant?

Pol. The firſt is his own, the ſecond he wrote out of a verſe of two partes of an *Agnus dei*, of one *Henry Ryſbie*, and recommended it to me for a ſingular good one, the third is of one *Piggot*, but the two laſt I haue forgotten whoſe they bee, but I haue heard them highly commended by many who bore the name of great diſcanters.

Ma. The authors were skilful men for the time wherein they liued, but as for the examples he might haue kept them al to himſelfe, for they bee all of one mould, and the beſt ſtarke naught, therefore leaue imitating of them and ſuch like, and in your muſicke ſeeke to pleaſe the eare as much as ſhew cũning, although it be greater cunning both to pleaſe the eare and expreſſe the point, then to maintaine the point alone with offence to the eare.

In muſick both the eare is to be pleaſed and art ſhewed.

Pol. That is true in deede, but ſeeing that ſuch mens workes are thus cenſured, I cannot hope any good of mine owne, and therefore before you proceede to any other purpoſe, I muſt craue your iudgement of a leſſon of deſcant which I made long ago, and in my conceit at that time I thought it excellent, but nowe I feare it will bee found ſcant paſſable.
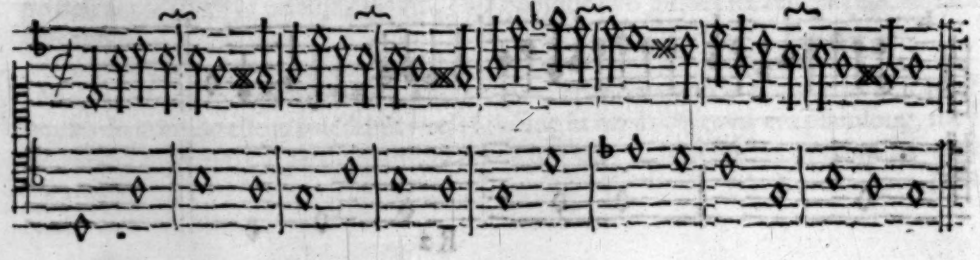
Phi. I pray you let vs here it, and then you ſhall quickly heare mine opinion of it.

Pol. It was not your opinion which I craued, but our maiſters iudgement.

Ma. Then ſhew it me?

Pol. Here it is, and I pray you declare al the faults which you find in it.

Faults in this leſſon.
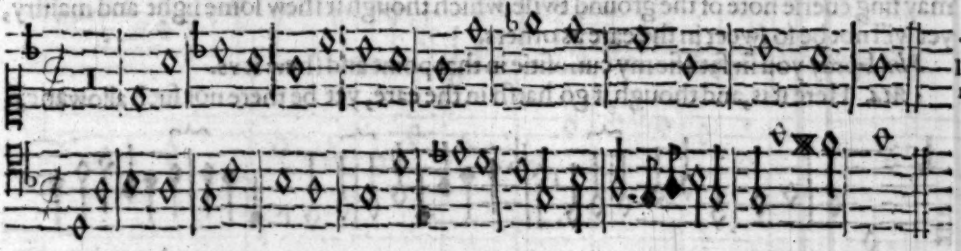


Ma. Firſt that diſcord taken for the firſt part of the ſecond note is not good aſcending in that maner, ſecondly the diſcorde taken for the laſt part of the fift note, and another diſcord for the beginning of the next is very harſh and naught, thirdly the diſcord taken for the beginning of the tenth note is naught, it and all the other notes following are the ſame thing which weare in the beginning without any difference, ſauing that they are foure notes higher, laſtlie your cloſe you haue taken thriſe before in the ſame leſſon a groſſe fault in ſixteene notes, to ſing one thing foure times ouer.

Phi. I would not haue vſed ſuch ceremonies to anotomiſe euery thing particularlie, but at a word I would haue flung it awaie, and ſaid it was ſtarke naught.

Pol. Soft ſwift, you who are ſo ready to find faultes, I pray you let vs ſee howe you can mend them, maintaining the point in euerie note of the plainſong as I haue done?

Phi. Many waies without the fuge and with the fuge, eaſely thus.



The former leſſons bettered.

Pol. But you haue remoued the plaineſong into the treble, and cauſed it reſt two whole ſemibreues.

Phi. You cannot blame me for that, ſeeing I haue neither added to it, nor paired from it, and I truſt when I ſing vpon a plainſong I may chuſe whether I will ſing treble or baſe diſcant.

Pol. You ſaie true.

Ma. But why haue you made it in a maner all counterpoint, ſeeing there was enough of other ſhift.

Phi. Becauſe I ſaw none other waie to expreſſe euerie note of the plaineſong.

Ma. But there is an other way to expreſſe euery note of the plainſong, breaking it but verie little, and therefore find it out.

Pol. If I can find it out before you, I wil thinke my ſelfe the better deſcanter.

Phi. Doe ſo.

Pol. Faith I wil leaue further ſeeking for it, for I cannot find it.

Phi. Nor *I*.

Pol. *I* am glad of that, for it would haue grieued me if you ſhould haue founde it out and not I.

Phi. You be like vnto thoſe who reioiſe at the aduerſity of others, though it do not any thing profit themſelues.

Pol. Not ſo, but *I* am glad that you can ſee no further into a milſtone then my ſelfe, and therefore *I* wil plucke vp my ſpirits (which before was ſo much dulled, not by mine owne fault, but by the fault of them who taught me) and *Audere aliquid breuibus gyaris & carcere dignum*, becauſe *I* meane to be *aliquid*.

Phi. So you ſhal, though you be a dunce perpetually.
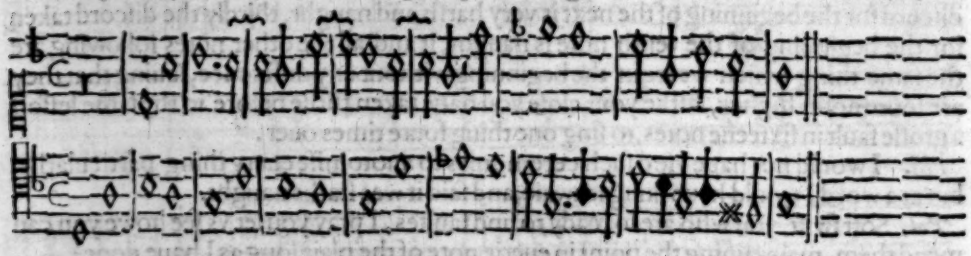
Pol. That *I* denie as vnpoſſible in that ſence as it was ſpoken.

Ma. Theſe reaſoninges are not for this place, and therefore againe to your leſſon of Deſcant.

Pol. We haue both giuen it ouer as not to be found out by vs, and thereupon grew our iarre.

Ma.
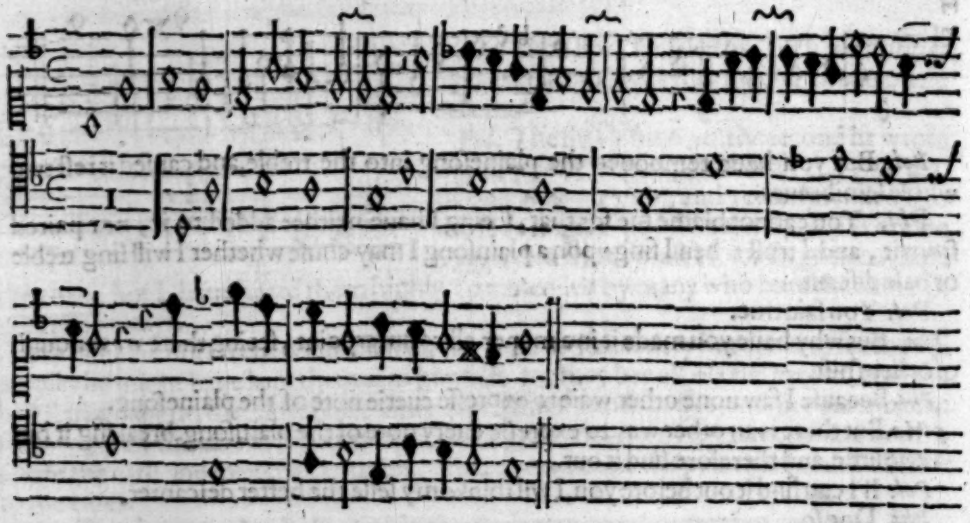
Ma. Then here it is, though either of you might haue found out a greater matter, and becauſe you caueled at his remouing the plaineſong to the treble, here I haue ſet it (as it



was before) loweſt, you may alſo vpon this plaineſong make a way wherein the deſcant may ſing euerie note of the ground twiſe, which though it ſhew ſome ſight and maiſtry, yet will not be ſo ſweet in the eare as others.

Phi. I pray you ſir ſatiſfie my curioſitie in that point and ſhew it vs.

Ma. Here it is, and though it go harſh in the eare, yet be there not ſuch allowances



in taking of deſcordes vſed in it as might anie waie offende, but the vnpleaſantneſſe of it commeth of the vvreſting in of the point, for ſeeking to repeat the plainſong, againe the muſicke is altered in the aire, ſeeming as it were another ſong vvhich doth diſgrace it ſo far as nothing more, and though a man (conceiting himſelfe in his own skil, & glorying in that he can deceiue the hearer) ſhould at the firſt ſight ſing ſuch a one as this is, yet another ſtanding by, and perchance a better muſicion then he, not knowing his determination and hearing that vnpleaſantneſſe of the muſicke might iuſtly condemne it as offenſiue to the eare, then woulde the deſcanter alledge for his defence that it were euerie note of the plainſong twiſe ſong ouer, and this or ſome ſuch like would they thinke a ſufficient reaſon to moue them to admit anie harſhnes, or inconuenient in muſicke, what ſoeuer which hath beene the cauſe that our muſicke in times paſt hath neuer giuen ſuch contentment to the auditor as that of latter time, becauſe the compoſers of that age making no accoumpt of the ayre nor of keeping their key, followed only that vaine of wreſting in much matter in ſmall boundes ſo that ſeeking to ſhewe cunning in following of points they miſt the marke, where at euerie skilful muſition doth cheefely ſhoote, which is to ſhew cunning with delightfulneſſe and pleaſure, you may alſo make a leſſon of deſ-

ſcant
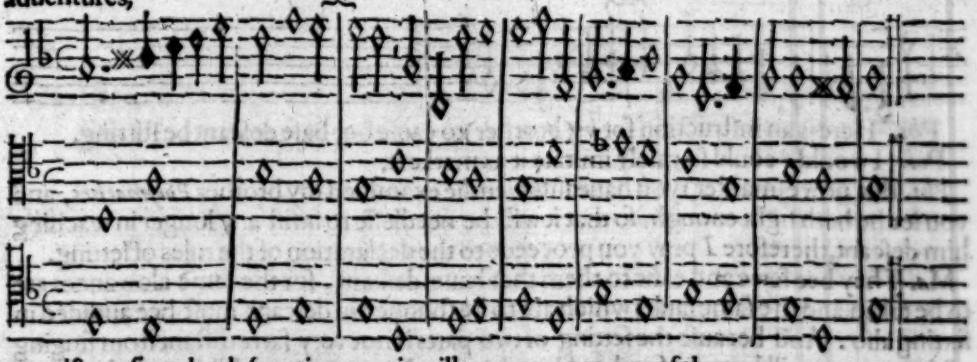
eant, which may be ſong to two plainſongs, although the plaineſonges doth not agree one with another, vvhich although it ſeeme verie harde to them at the firſt, yet hauing the rule of making it declared vnto you, it will ſeeme as eaſie in the making as to ſing a common vvay of deſcant, although to ſing it at the firſt ſight wil be ſomwhat harder beeauſe the eie muſt be troubled with two plainſongs at once.

Pol. That is ſtrange ſo to ſing a part as to cauſe two other diſſonant parts agree.

Ma. You miſtake my meaning, for both the plaineſonges muſt not be ſung at once, but I meane if there be two plaineſonges giuen, to make a leſſon vvhich will agree with either of them, by themſelues but not with both at once.

Pol. I pray you giue vs an example of that.

Ma. Here is the plaineſong vvhereupon we ſong, with another vuder it taken at all aduentures,



now if you ſing the deſcanting part it wilbe true to any one of them.
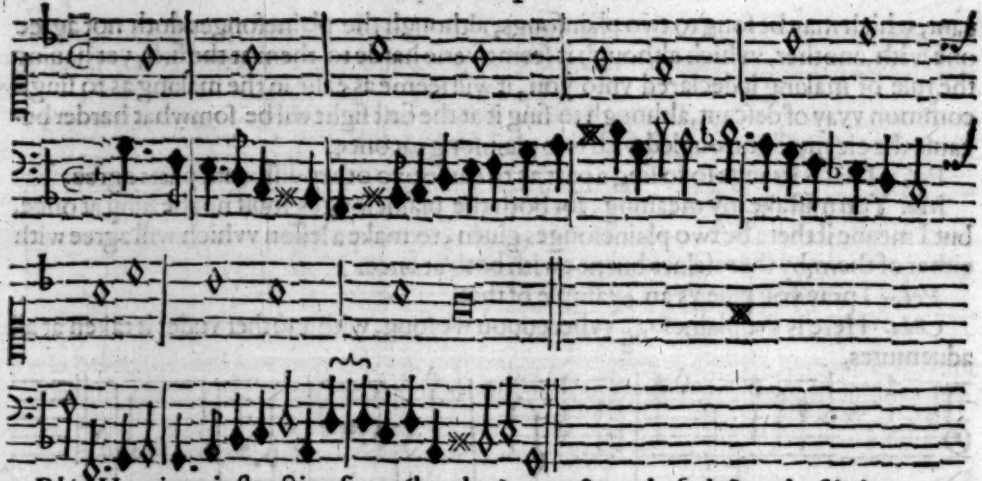
Pol. This is pretie, therefore I pray you giue vs the rules which are to be obſerued in the making of it.

Ma. Hauing any two plaineſongs giuen you, you muſt conſider what corde the one of them is to the orher, ſo that if they be in an vniſon, then may your deſcant be a 3. 5. 6. 8. 10. 12. or 15. to the loweſt of them, but if the plaineſonges bee diſtant by a ſecond or ninth, then muſt your deſcant bee a 6. or a 13. to the loweſt of them, moreouer, if your plaineſongs ſtand ſtill in ſecondes or ninthes, then of force muſt your deſcant ſtand ſtill in ſixts, becauſe there is no other ſhifts of concord to be had, if your plaineſongs be diſtant by a thirde, then may your deſcant be a 5. 8. 10. 12 or 15. to the loweſt, and if your plainſonges bee diſtant by a fourth, then may your deſcant bee a ſixth 8. 13, or 15. to the loweſt of them, likewiſe if your plaineſongs bee a fifth one to another, your deſcant may be a 3. or 5. to the loweſt of them, but if your plaineſongs be in the ſixth, then may your diſcant be an 8. 10 15. or 17 to the loweſt of them. laſtly, if your plainſongs be diſtant a ſeuenth, then may your deſcant be only a twelfth, alſo you muſt note that if the plainſongs come from a fifth to a ſecond, the lower part aſcending two notes, and the higher falling one (as you may ſee in the laſt note of the ſixth bar, and firſt of the ſeuenth of the example) then of force muſt your deſcant fall from the tenth to the ſixt with the lower plaineſong, and from the ſixth to the fith with the higher, and though that falling from the ſixth to the fifth, both partes deſcending be not tolerable in other muſicke, yet in this we muſt make a vertue of neceſſitie, and take ſuch allowances as the rule wil afford.

Phi. This is well, but our comming hither at this time was not for deſcant, and as for you (brother) it will bee an eaſie matter for you to leaue the vſe of ſuch harſh cordes in your deſcant, ſo you wil but haue a little more care not to take that which firſt commeth in your head.

Pol. I will auoide them ſo much as I can hereafter, but I pray you maiſter before wee proceede to any other matter, ſhal I here you ſing a leſſon of baſe deſcant?

Ma. If it pleaſe you ſing the plainſong.



Phi. Here is an inſtruction for vs (brother) to cauſe our baſe deſcant be ſtirring.

Pol. I would *I* could ſo eaſely imitate it as marke it.

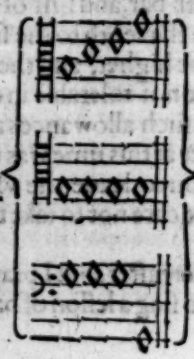
Phi. But nowe (maiſter) you haue ſufficientlie examined my brother *Polymathes*, and you ſee he hath ſight enough, ſo that it will be needleſſe to inſiſt any longer in teaching him deſcant, therefore *I* pray you proceede to the declaration of the rules of ſetting.

Ma. They bee fewe and eaſie to them that haue deſcant, for the ſame alowances are to be taken, and the ſame faults which are to be ſhunned in deſcant muſt bee auoided in ſetting alſo. And becauſe the ſetting of two parts is not very farre diſtant from ſinging of deſcant, we will leaue to ſpeake of it and goe to three partes, and although theſe precepts of ſetting of three parts wil be in a maner ſuperfluous to you, (*Philomathes*) becauſe to make two parts vpon a plaineſong is more hard then to make three partes into voluntary, yet becauſe your brother either hath not practiſed that kinde of deſcant, or perchance hath not beene taught how to practiſe it, *I* will ſet downe thoſe rules which may ſerue him both for deſcant and voluntary, and therefore to bee breefe peruſe this Table wherein you may ſee all the waies whereby concords may be ſet together in three parts, and though I do in it talke of fifteenth and ſeuententhes, yet are theſe cordes ſeldome to be taken in three parts except of purpoſe you make your ſong of much compas and ſo you may take what diſtances you will, but the beſt maner of compoſing three voices or how many ſoeuer is to cauſe the parts go cloſe.

A Table containing the cordes which are to bee vſed in the compoſiton of ſonges for three voices.

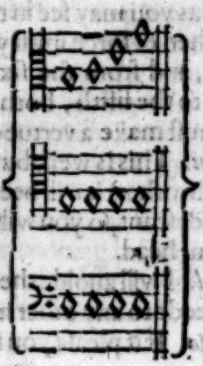
If your baſe bee an vniſon or 8. to the tenor, then may your *Alto* be a 3. 5. 6. 8. 10. 12. or 15. to the baſe.

example.
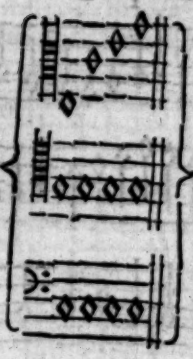


If your baſe bee a thirde vnder your tenor, the *Altus* may bee a 5. 6. 12, or 13. aboue the baſe.

example.



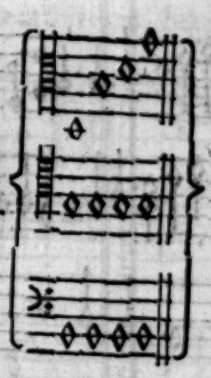
And if your Baſe bee a fifth to the tenor, your *Altus* maie bee a 3. 8. 10. 12. or 15. to the baſe.

example.
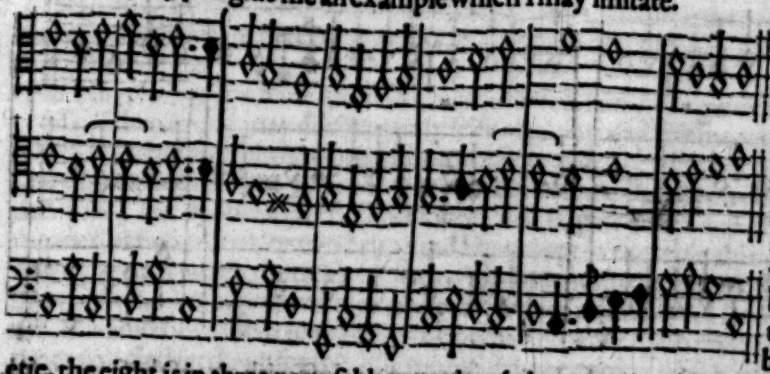


But if your baſe bee a ſixth to the tenor, then muſt your *Altus* be a 3. 8. 10. or 15. to the baſe.
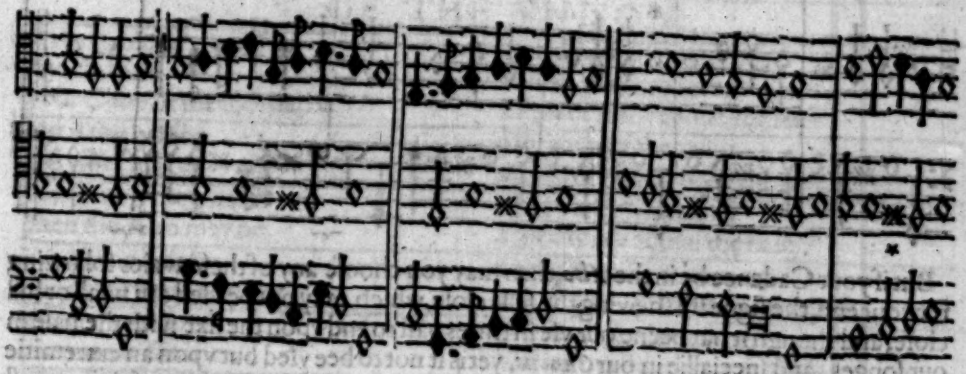
example.
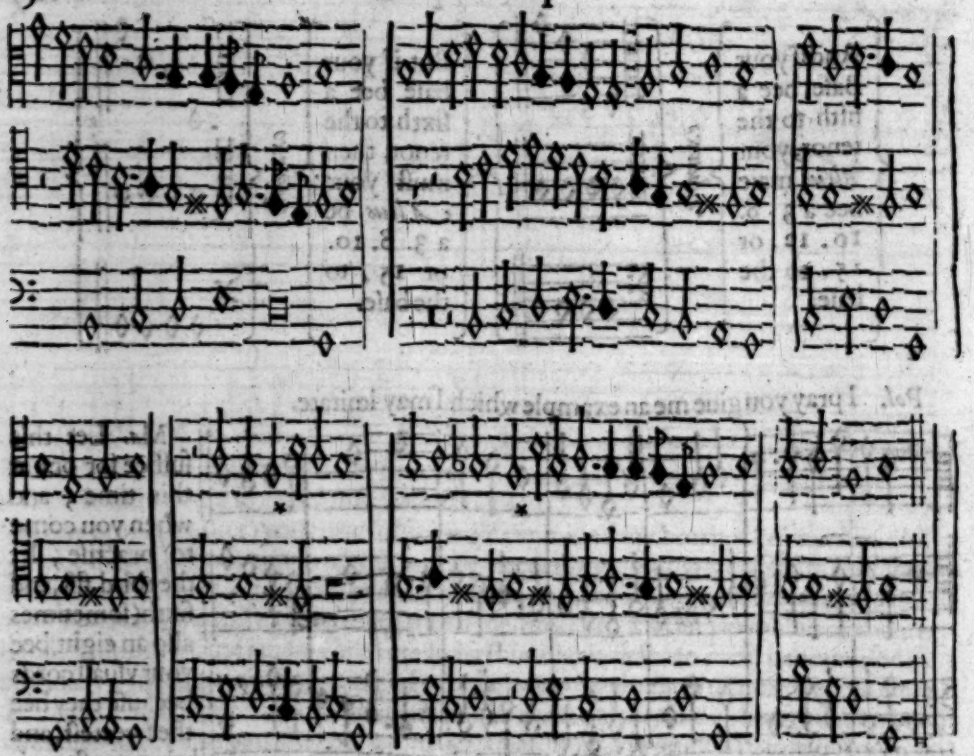


Pol. I pray you giue me an example which I may imitate.
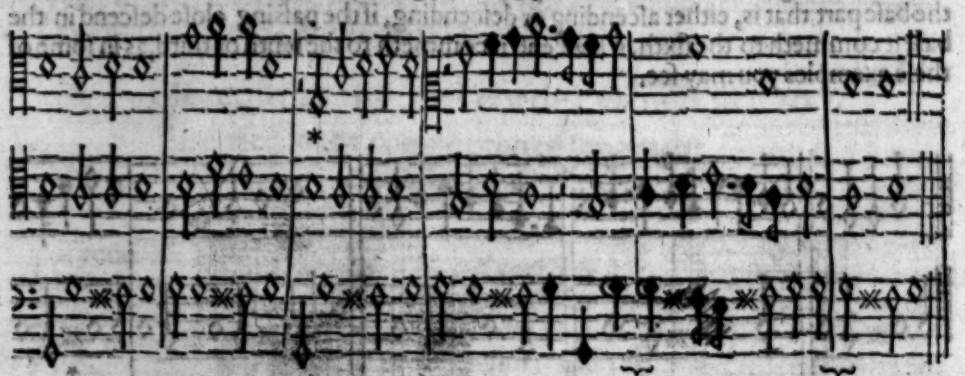


Ma. Let this ſuffice for one at this time, and when you come to practiſe, let the third, fift, and ſixth (ſometimes alſo an eight) bee your vſuall cords becauſe they bee the ſweeteſt, and bring moſt varietie, the eight is in three parts ſeldome to be vſed, except in paſsing maner or at a cloſe, and becauſe of all other cloſes the Cadence is the moſt vſuall (for without a Cadence in ſome one of the parts, either with a diſcord or without it, it is vnpoſsible formallie to cloſe) if you carrie your Cadence in the tenor part you may cloſe all theſe waies following and manie others, and as for thoſe waies which here you ſee marked with a ſtarre thus * they be paſſing cloſes, which we commonly cal falſe cloſes, being deuiſed to ſhun a final end and go on with ſome other purpoſe, & theſe paſsing cloſes be of two kinds in the baſe part, that is, either aſcending or deſcending, if the paſsing cloſe deſcend in the baſe it commeth to the ſixth, if it aſcend it commeth to the tenth or third, as in ſome of theſe examples you may ſee.
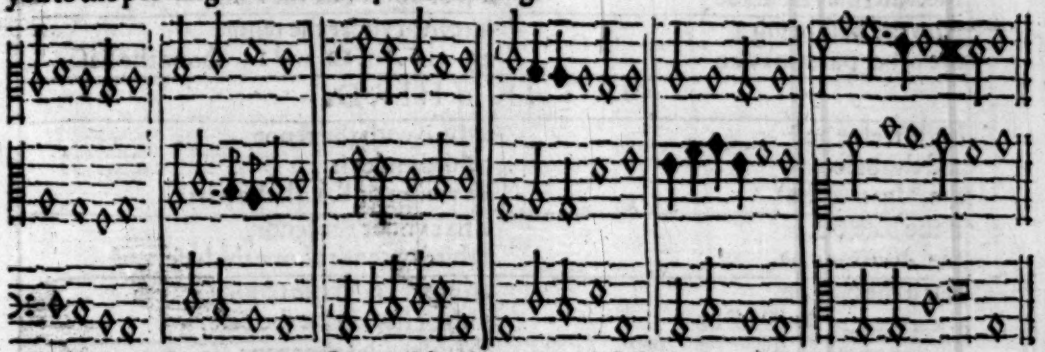




If you carrie your *Cadence* in the baſe part, yon may cloſe with any of theſe waies following the marke ſtil ſhewing that which it did before, & as concerning the rule which I tould you laſt before of paſſing cloſes if your baſe be a *Cadence* (as your tenor was before not going vnder the baſe) then will the rule bee contrarie, for whereas before your baſe in your falſe cloſing did deſcend to a ſixt, nowe muſt your *Altus* or Tenor (becauſe ſometime the Tenor is aboue the *Altus*) aſcend to the ſixth or thirteenth and deſcend to the tenth or third, as here following you may perceiue.



But if your Cadence be in the *Alto*, then may you chooſe any of theſe waies following for your end, the ſigne ſtil ſhewing the falſe cloſe, which may not be vſed at a finall or full cloſe, and though it hat beene our vſe in times paſt to end vpon the ſixt with the baſe in our ſonges, and ſpeciallie in our *Canons*, yet is it not to bee vſed but vpon an extremitie of Canon, but by the contraty to be ſhunned as much as may be, and becauſe it is almoſt

euerie

euerie where out of vſe, I will ceaſe to ſpeake any more againſt it at this time, but turne you to the peruſing of theſe examples following.



Thus much for the compoſition of the three parts, it followeth to ſhew you howe to make foure, therefore here be two parts, make in two other middle partes to them, and make them foure.

Phi. Nay, ſeeing you haue giuen vs a table of three, I pray you giue vs one of foure alſo.

Ma. Then (that I may diſcharge my ſelfe of giuing you any more tables) here is one which wil ſerue you for the compoſition not only of foure parts, but of how many elſe it ſhal pleaſe you, for when you compoſe more then foure parts, you do not put to anie other part, but double ſome of thoſe foure, that is, you either make two trebles or two meanes, or two tenors, or two baſes: and I haue kept in the table this order. Firſt to ſet down the cord which the treble maketh with the tenor, next how far the baſe may be diſtant from the tenor, ſo that theſe three parts being ſo ordained, I ſet down what cordes the *Alto* muſt be to them to make vp the harmony perfect, you muſt alſo note that ſomtimes you find ſet down for the *Alto* more then one cord, in which caſe the cordes may ſerue not only for the *Alto* but alſo for ſuch other parts as may be added to the foure, nor ſhal you find ỹ *Alto* ſet in an vniſon or eight with any of the other parts, except in foure places, becauſe that when the other parts haue amongſt themſelues the fifth and thirde, or their eights of neceſſitie ſuch parts as ſhalbe added to them (let them be neuer ſo many) muſt bee in the eight or vniſon, with ſome of the three afore named, therefore take it and peruſe it diligentlie.

A Table containing the vſuall cordes for the compoſition of foure or more partes.

OF THE VNISON.	
If the treble be	an vniſon with the tenor
and the baſe	a third vnder the tenor
your *Alto* or meane ſhal be	a fifth or ſixth aboue the baſe.
but if the baſe be	a fifth vnder the tenor
the *Alto* ſhal be	a third or tenth aboue the baſe.
Likewiſe if the baſe be	a ſixt vnder the tenor,
then the Alto may be	a 3 or tenth aboue the baſe
And if the baſe be	an eight vnder the tenor,
the other part may bee	a 3. 5. 6 10. or 12. aboue the baſe.
But if the baſe be	a tenth vnder the tenor,
the meane ſhal be	a fift or twelfth aboue the baſe.

Bnt if the baſe be	a twelfth vnder the tenor,
the Alto may be made	a 3. or 10. aboue the baſe.
Alſo the baſe being a	fifteenth vnder the tenor,
the other parts may be	a 3. 5. 6. 10. 12. and 13. aboue the baſe.

OF THE THIRD.

If the treble be	a third with the tenor
and the baſe	a third vnder it
the Alto may be	an vniſon or 8. with the parts.
If the baſe be	a ſixt vnder the tenor,
the *Altus* may be	a third or tenth aboue the baſe.
But if the baſe be	an eight vnder the tenor,
then the *Altus* ſhall be	a fift or ſixt aboue the baſe.
And the baſe being	a tenth vnder the tenor,
then the parts may be	in the vniſon or eight to the tenor or baſe.

OF THE FOVRTH.

When the treble ſhalbe	a fourth to the tenor
and the baſſe	a fifth vnder the tenor
then the meane ſhall be	a 3, or 10, aboue the baſe
But if the baſe be	a 12. vnder the tenor
the *Altus* ſhal be	a 10. aboue the baſe

OF THE FIFTH.

But if the treble ſhal be	a fifth aboue the tenor
and the baſe	an eight vnder it
the *Alto* may be	a 3 or tenth aboue the baſe
And if the baſe be	a ſixt vnder the tenor,
the *Altus* ſhal be	an vniſon or 8 with the parts

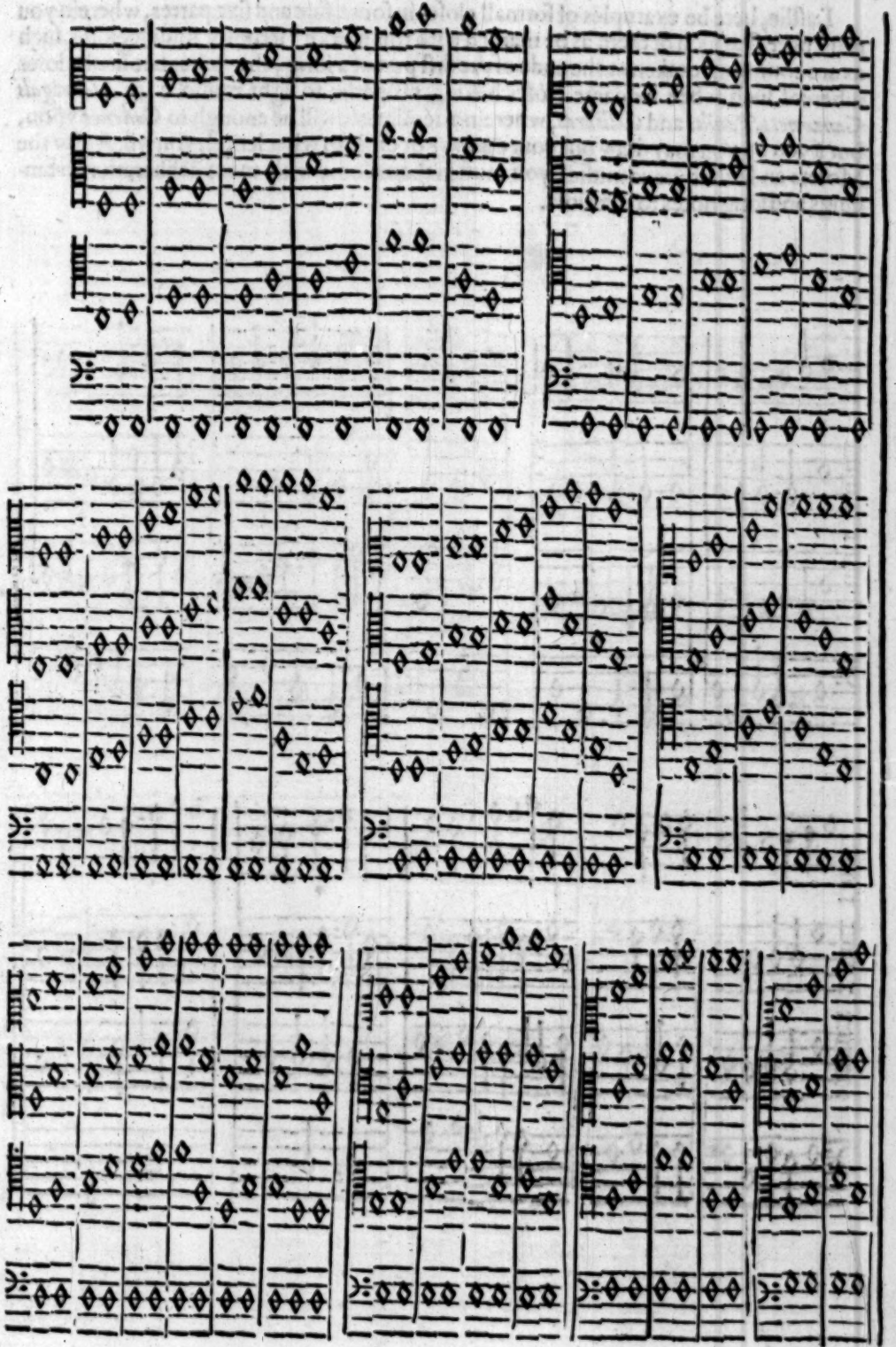
OF THE SIXTH.

If the treble be	a ſixt with the tenor
and the baſe	a fift vnder the tenor,
the *Altus* may be	an vniſon or eight with the partes
But if the baſe be	a third vnder the tenor,
the *Altus* ſhal be	a fifth aboue be baſe.
Likewiſe if the baſe be	a tenth vnder the tenor,
the meane likewiſe ſhalbe	a fifth or 12. aboue the baſe.
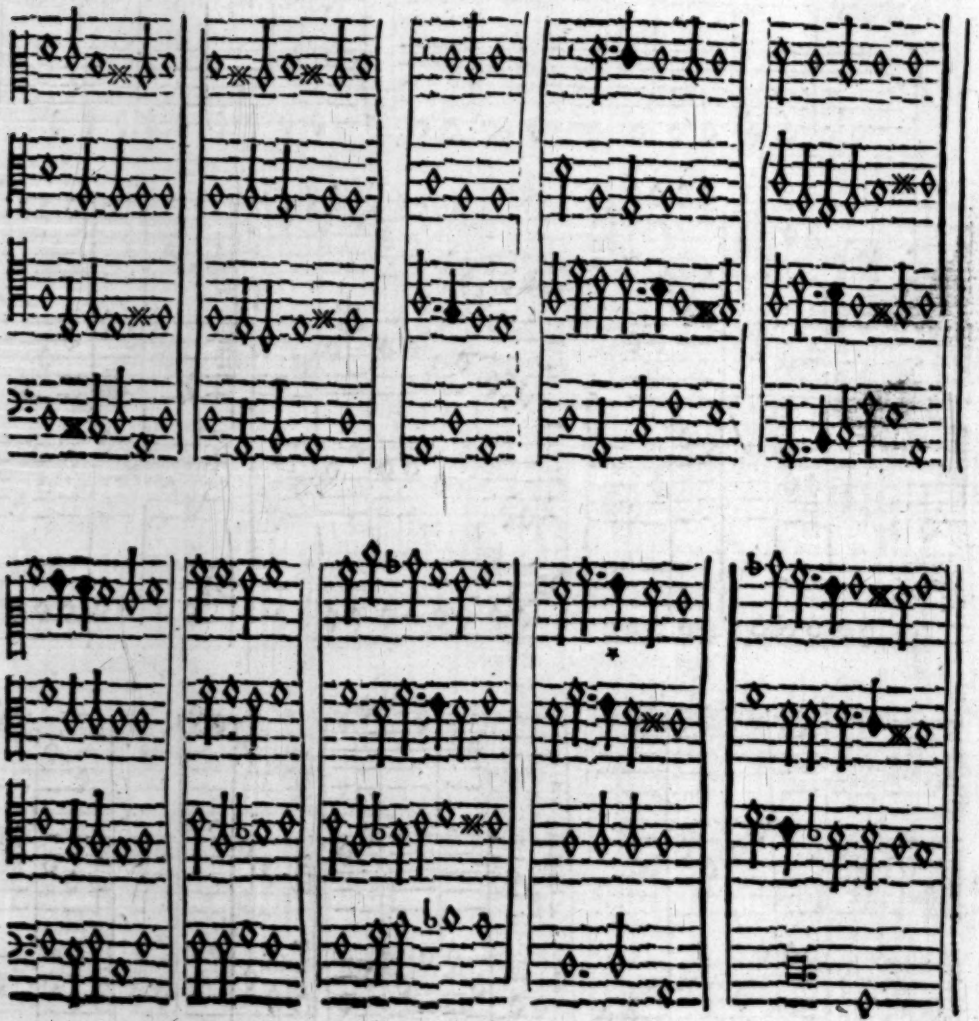
OF THE EIGHT.

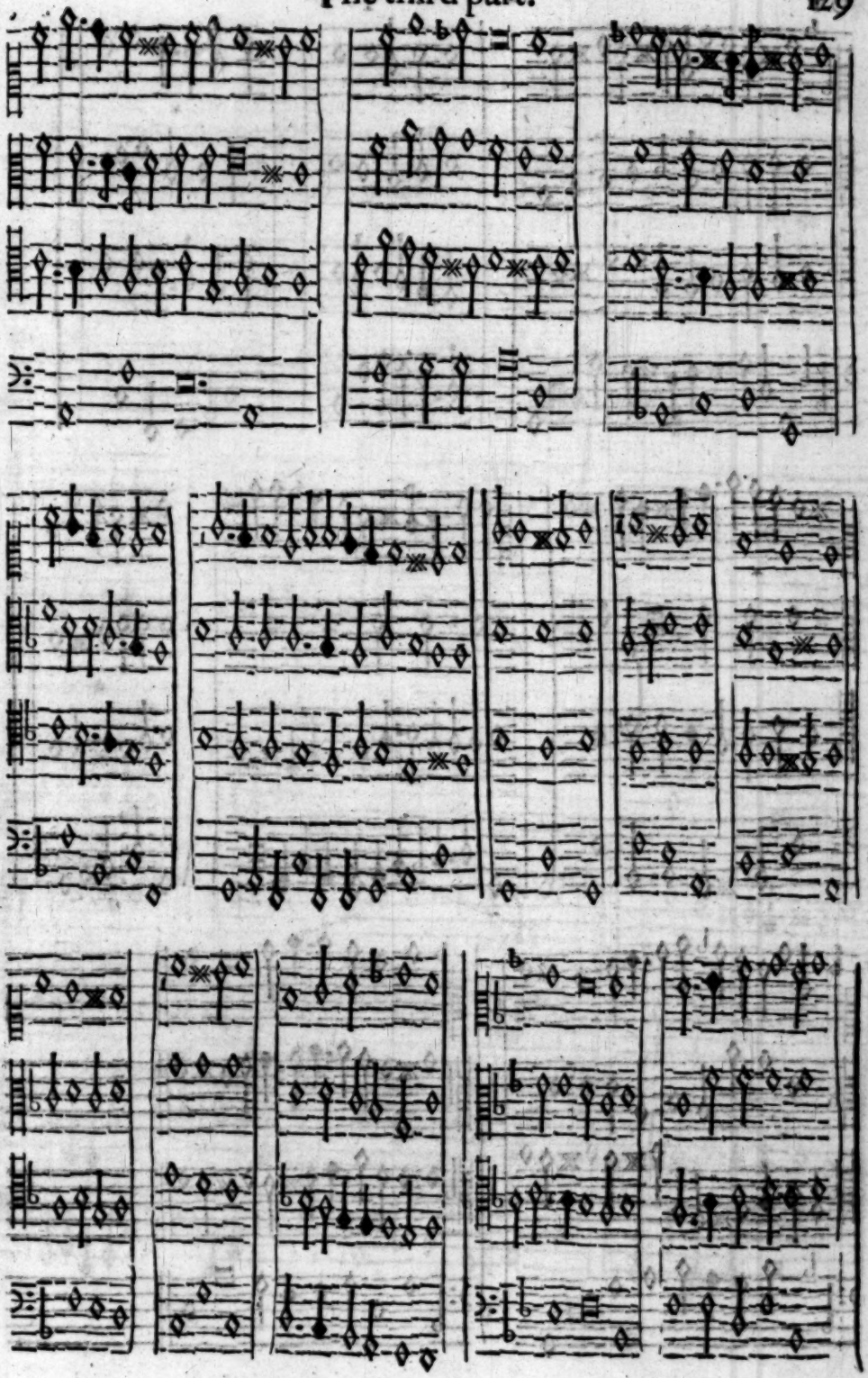
If the treble be	an 8. with the tenor.
and the baſe	a 3. vnder the tenor
the other parts ſhal be	a 3. 5. 6. 10. 12. 13. aboue the baſe
So alſo when the baſe ſhal be	a 5. vnder the tenor
the other parts may bee	a 3. aboue the baſe.
And if the baſe be	an eight vnder the tenor
the other parts ſhall bee	a 3 5 10. 12. aboue the baſe.
Laſtly if the baſe be	a 12. vnder the tenor
the parts ſhal make	a 10. or 17. aboue the baſe.
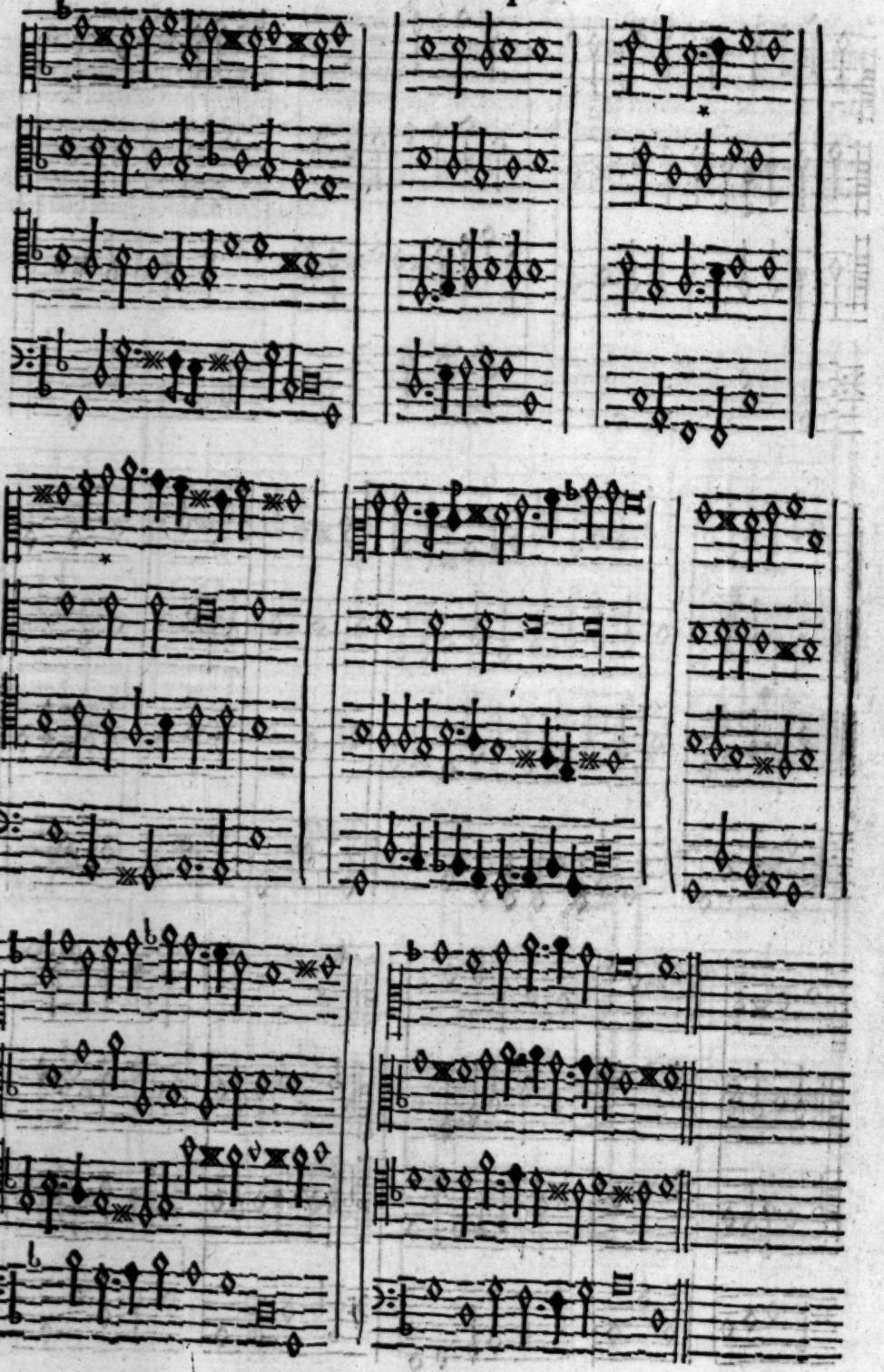
Here be alſo certaine examples whereby you may perceiue, your baſe landing in any key, how the reſt of the partes (being but foure) may ſtand vnto it: both going cloſe and in wider diſtances.
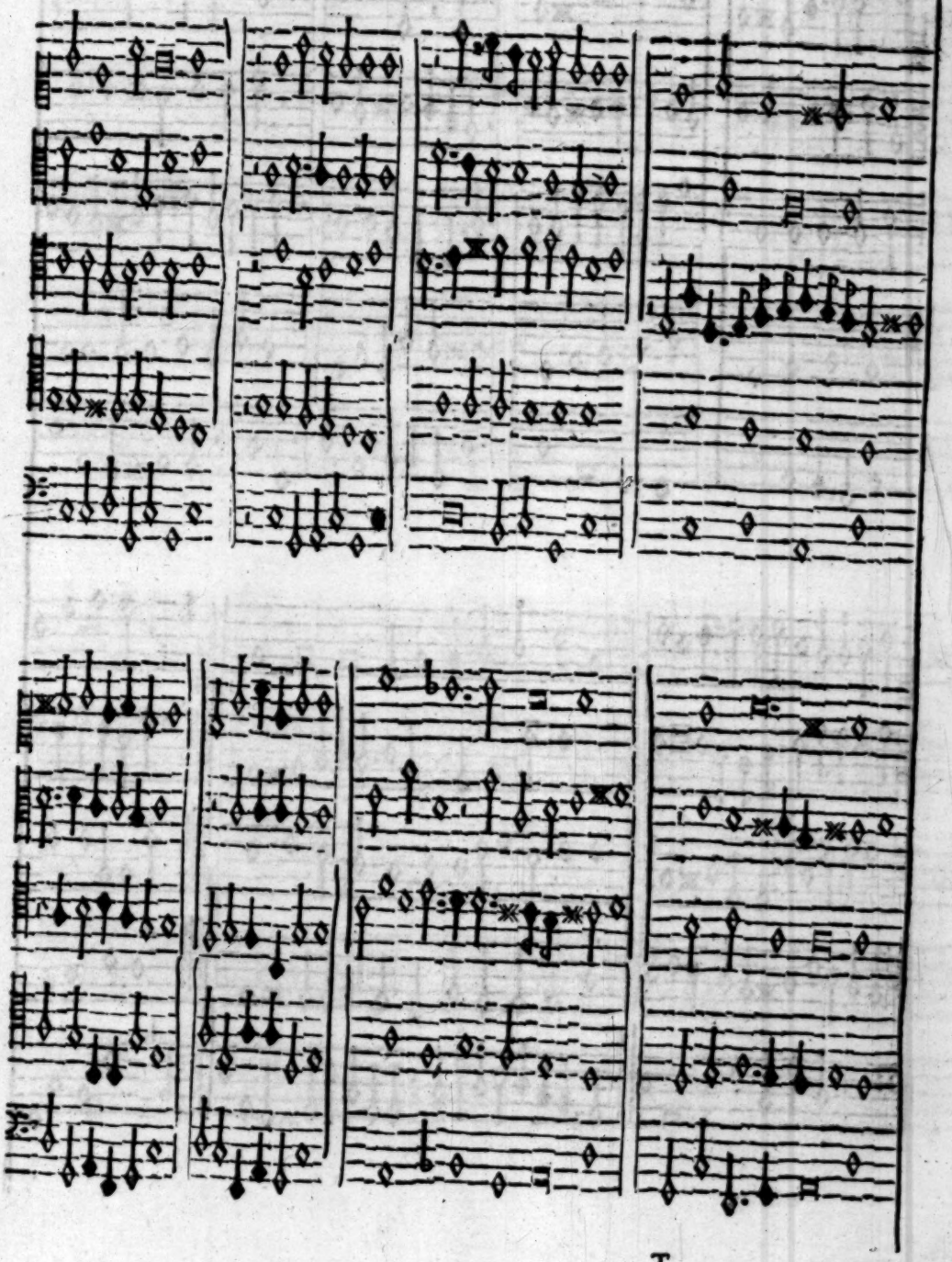


Laſtlie, here be examplès of formall cloſes in foure, fiue and ſixe partes, wherein you muſt note that ſuch of them as be marked with this marke * ſerue for middle cloſes, ſuch as are commonlie taken at the ende of the firſt part of a ſong, the other bee finall cloſes whereof ſuch as bee ſuddaine cloſes belong properlie to light muſicke, as *Madrigals Canzonets, Pauins* and *Galliards*, wherein a ſemibriefe will be enough to *Cadence* vpon, but if you liſt you may draw out your *Cadence* or cloſe to what length you wil. As for the Motets and other graue muſick you muſt in them come with more deliberation in bindings and long notes to the cloſe.
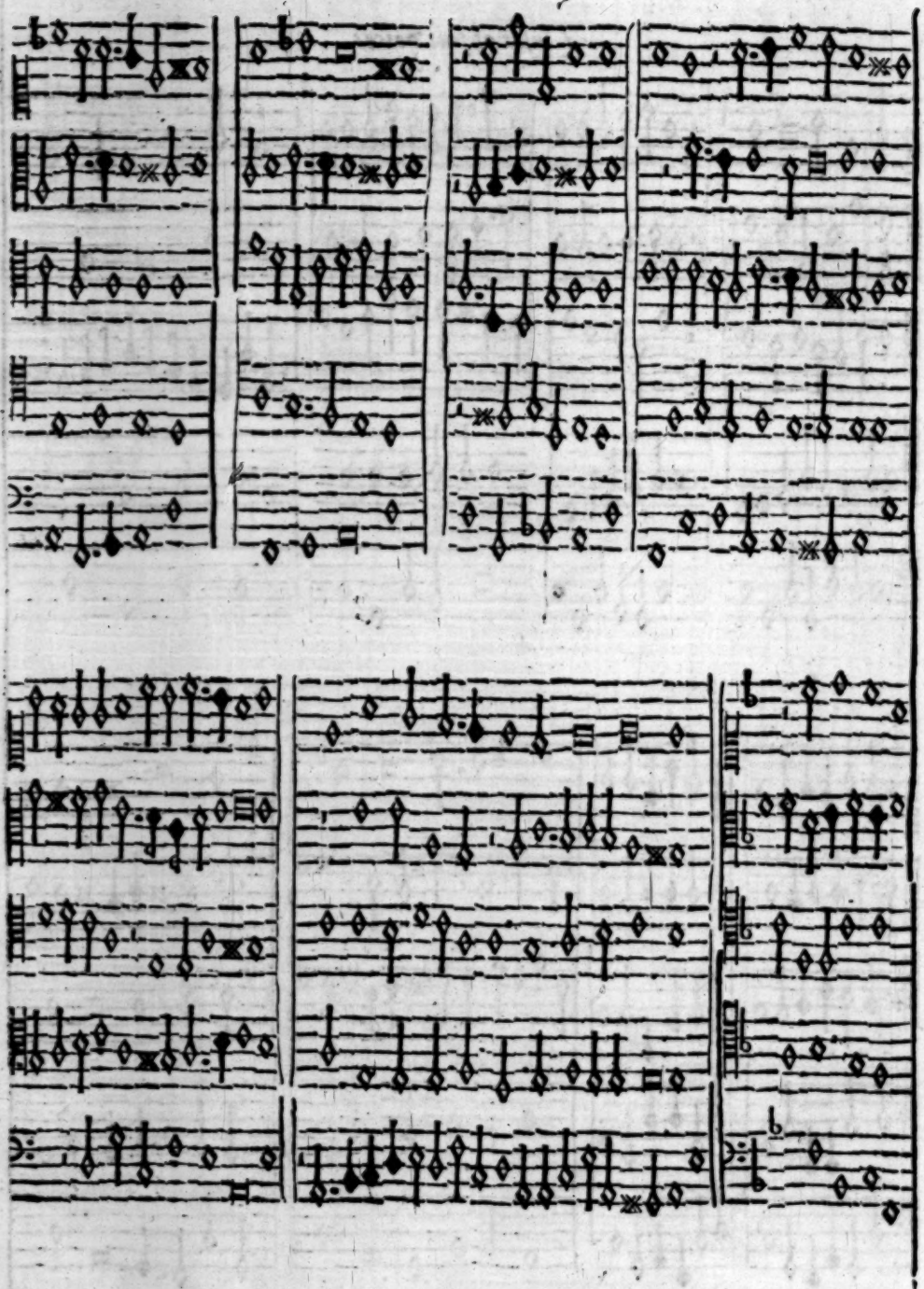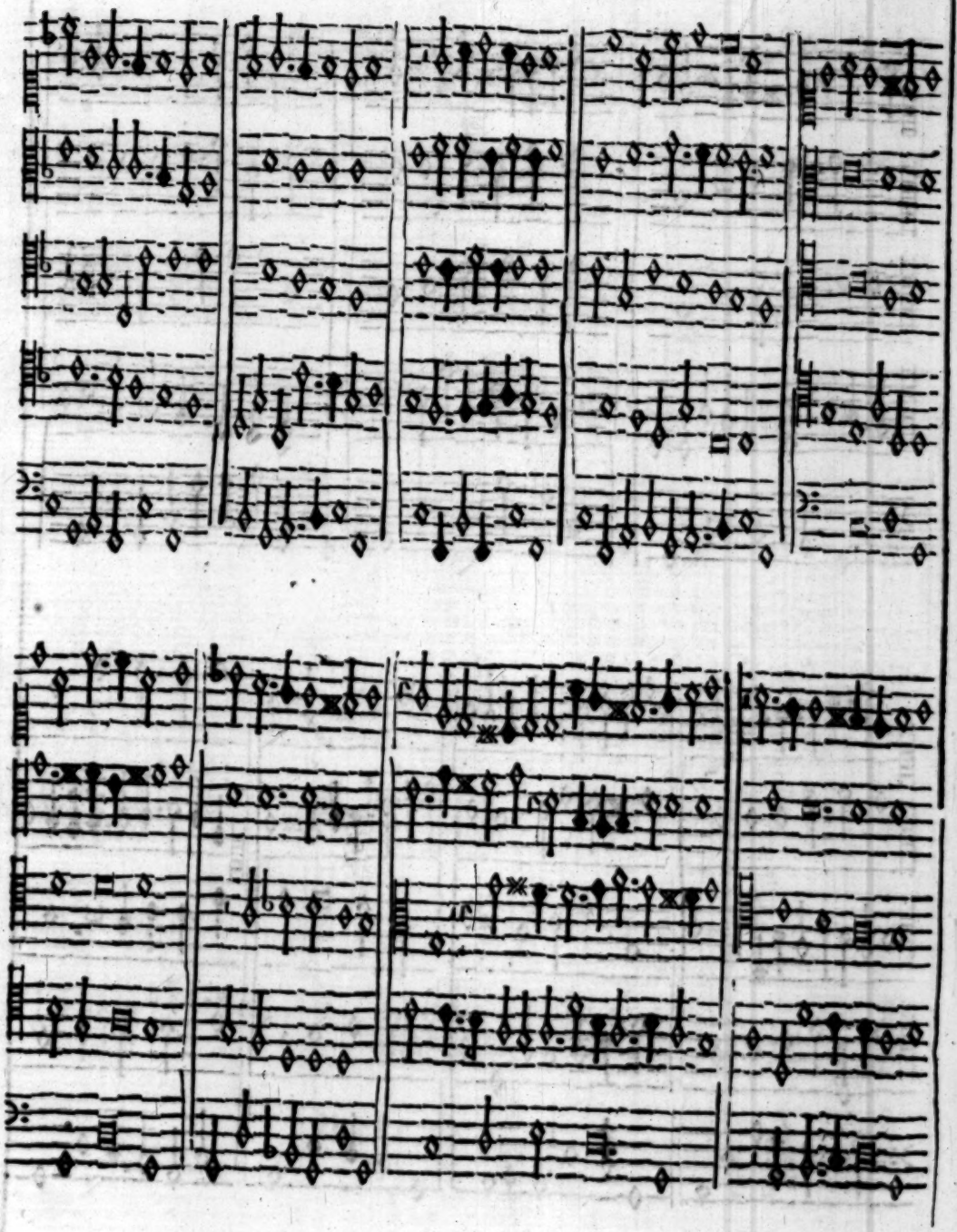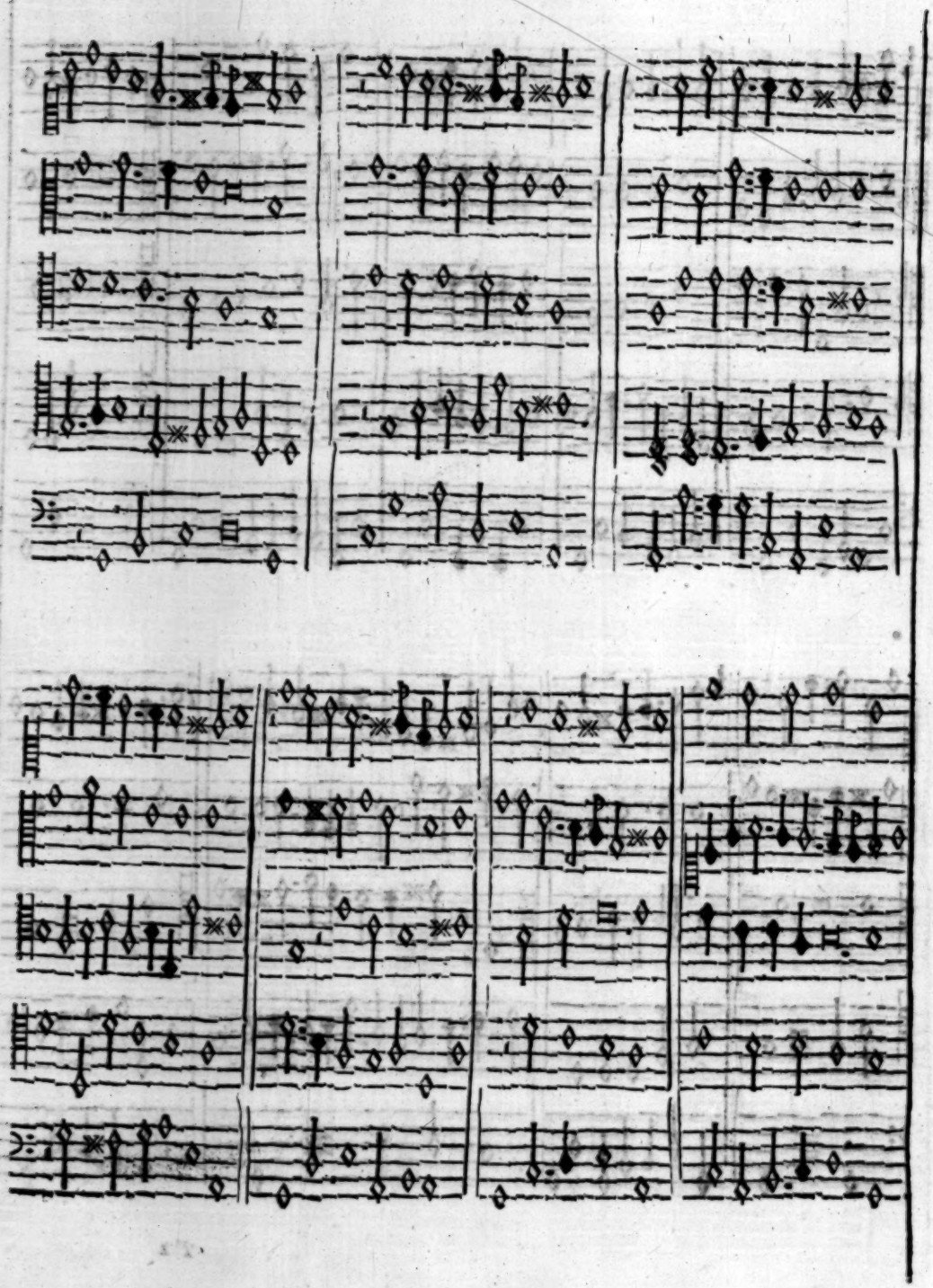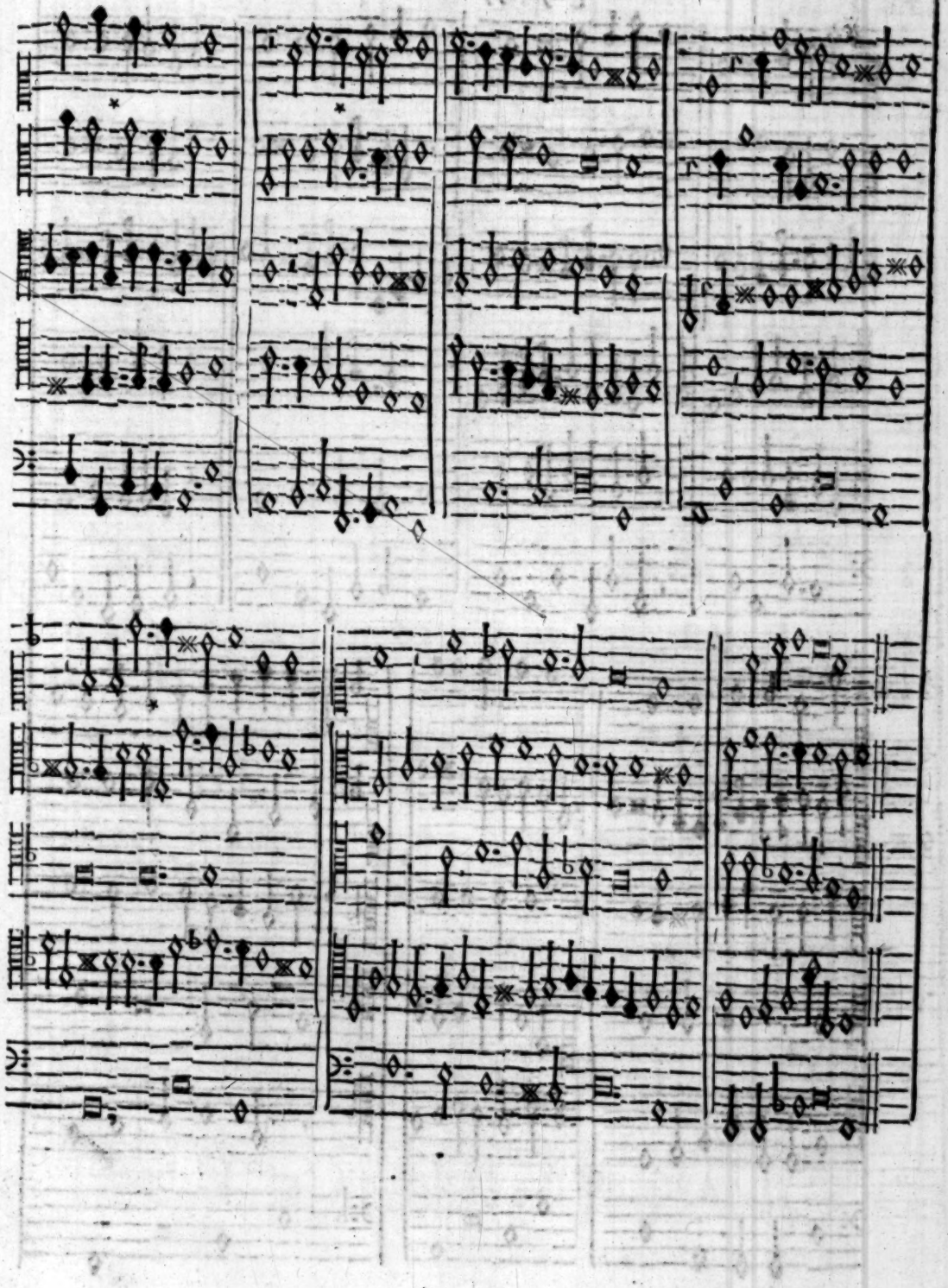






Closes of fiue voices.
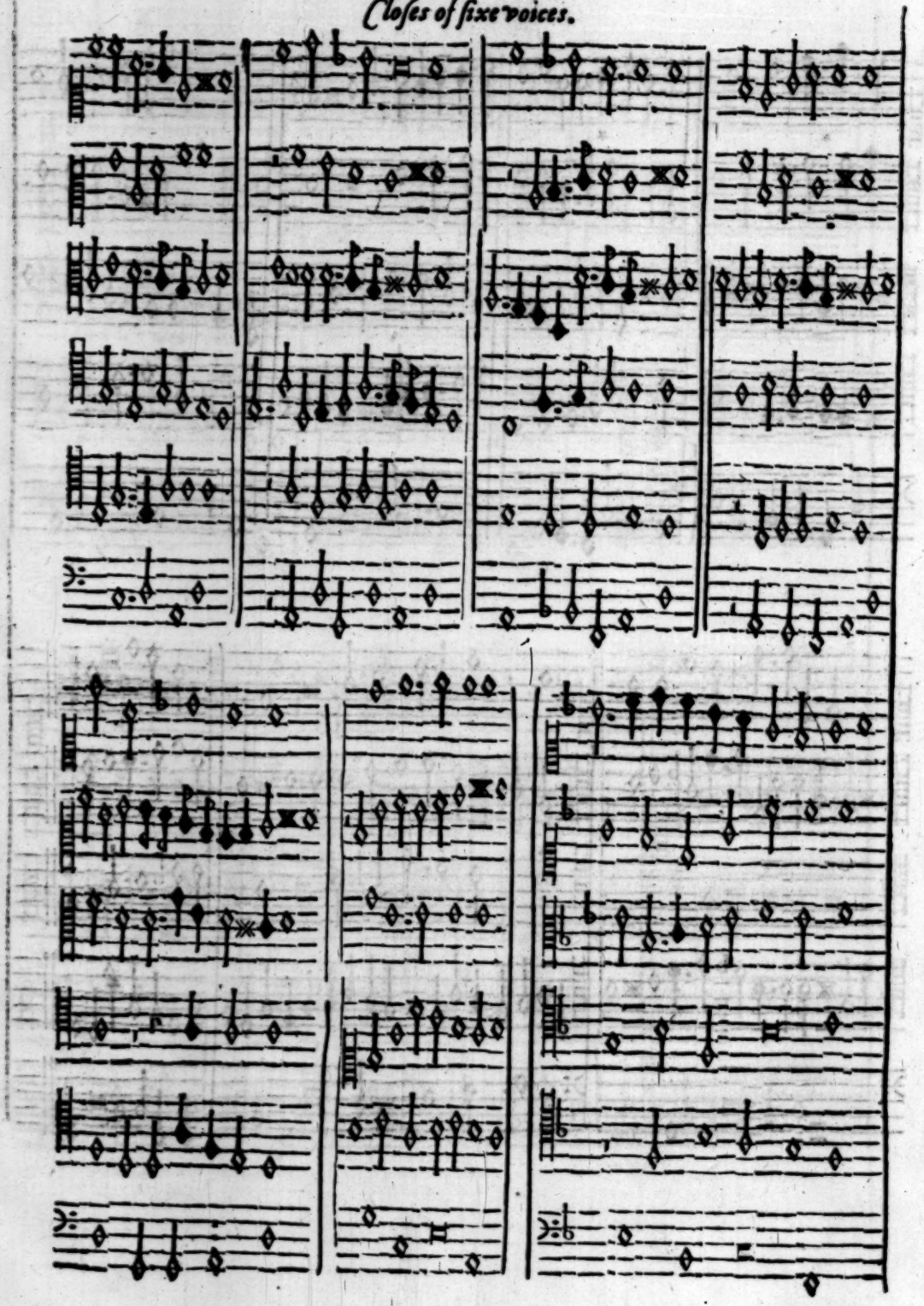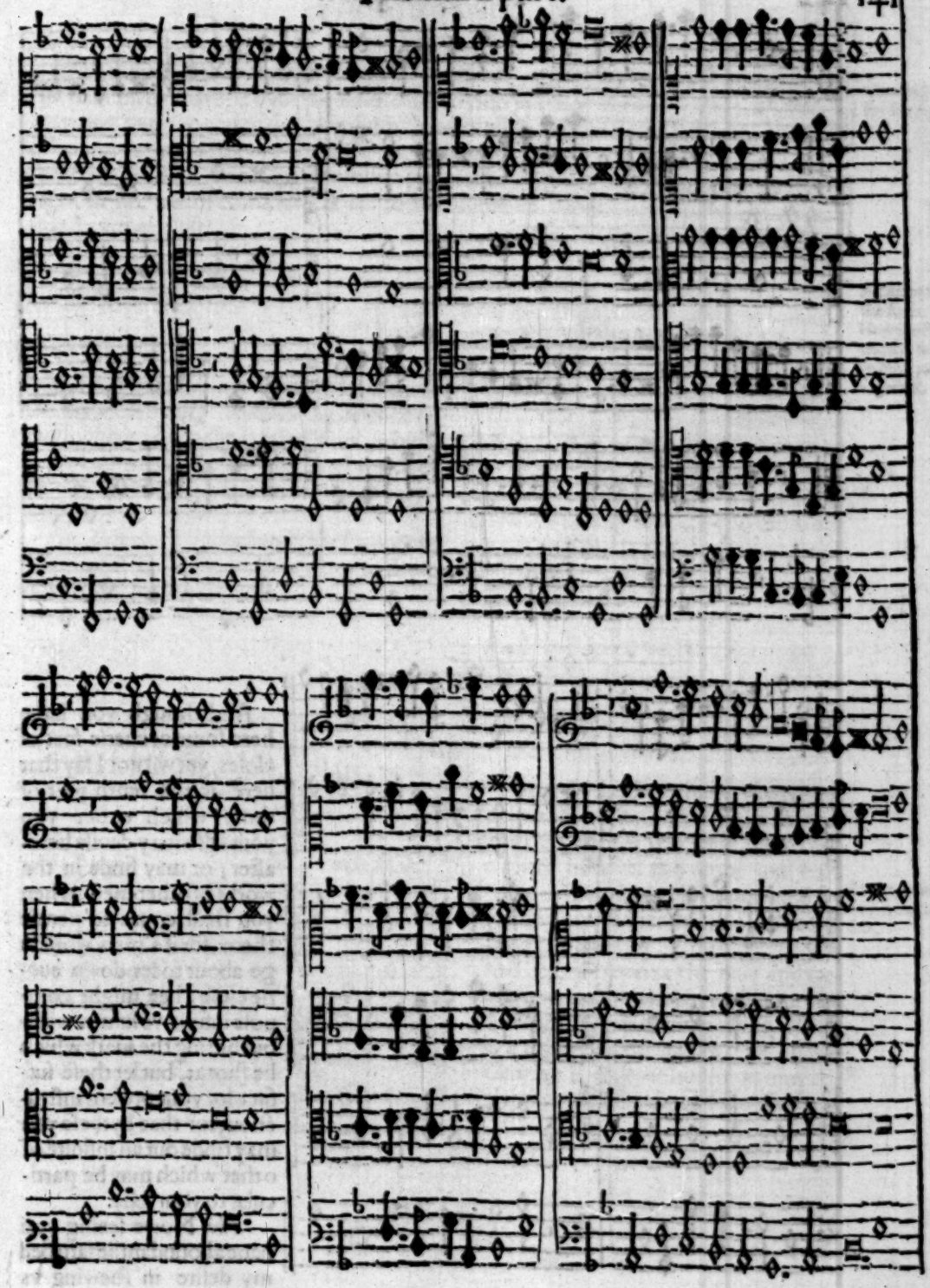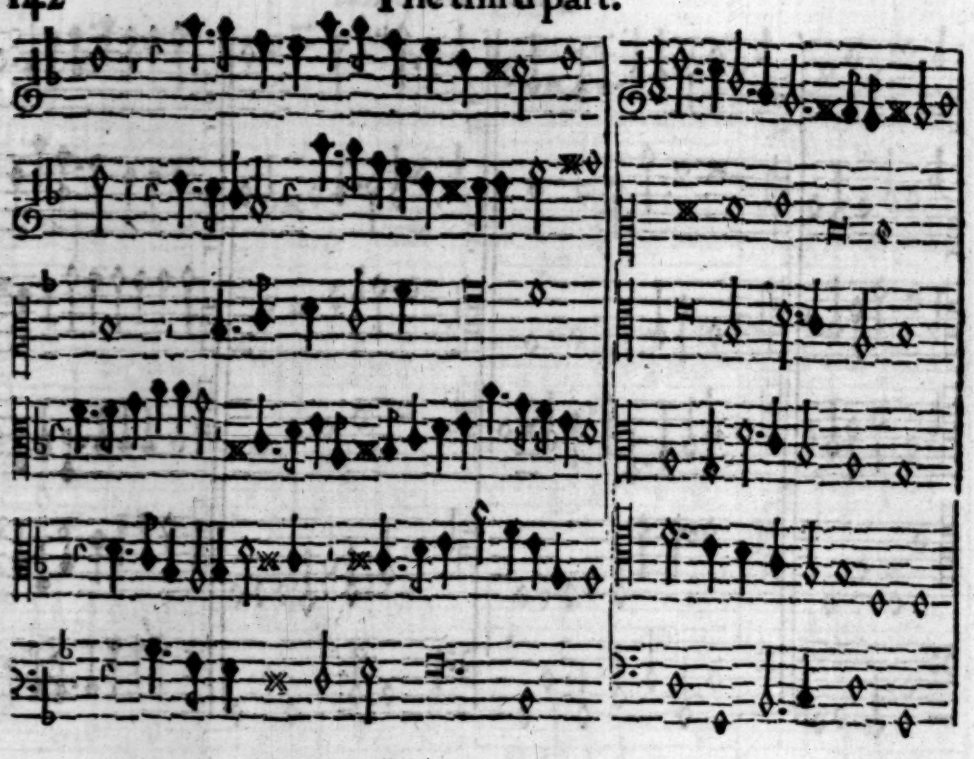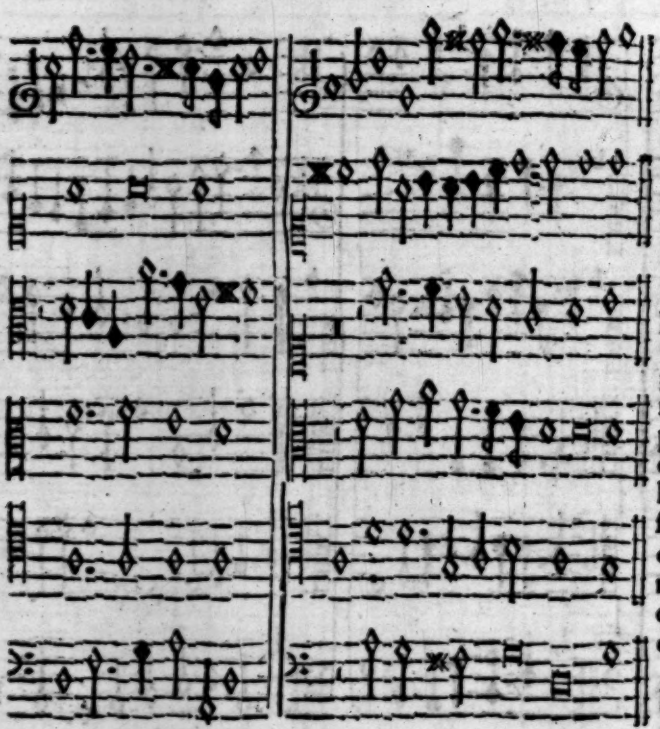










Closes of fixe voices.







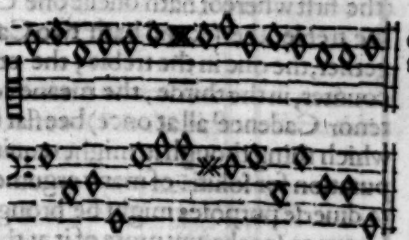


And though you haue here ſome of euerie ſort of cloſes, yet wil not I ſay that here is the tenth part of thoſe which either you your ſelfe may deuiſe hereafter, or may finde in the works of other men, when you ſhall come to peruſe them, for if a man woulde go about to ſet down euerie cloſe, hee might compoſe infinit volumes without hitting the mark which he ſhot at, but let theſe ſuffiice for your preſent inſtruction, for that bytheſe you may finde out an infinite of other which may be particular to your ſelfe.

Phi. Nowe ſeeing you haue aboundantlie ſatisfied my deſire in ſhewing vs ſuch profitable tables and cloſes, I pray you goe forwarde with that diſcourſe of yours which I interrupted.

Ma. Then (to go to the matter roundly without circumſtances) here be two parts make in two middle partes to them and make them foure, and of all other cordes leaue not out the fifth, the eight and the tenth, and looke which of thoſe two (that is the eight or the tenth) commeth nexte to the treble that ſet vppermoſt:

Generall rules for ſetting.
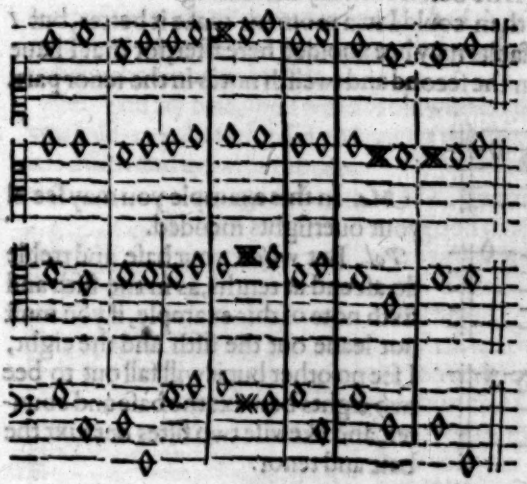


A caueat for the ſixth. How the fift and ſixt may be both vſed together.

but when you put in a ſixt then of force muſt the fift bee left out, except at a Cadence or cloſe where a diſcorde is taken thus, which is the beſt manner of cloſing, and the onelie waie of taking the fifth and ſixth together.



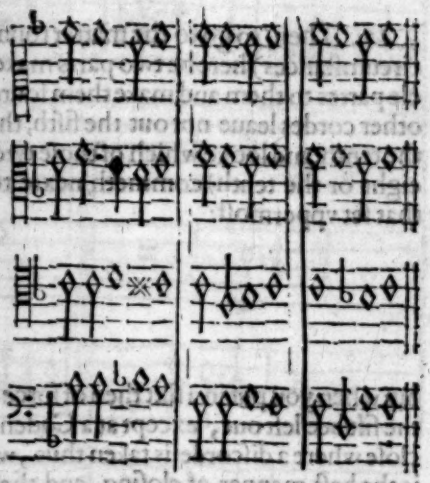
Phi. I thinke I vnderſtand that for prooſe whereof here bee wo other parts to thoſe which you haue ſet downe.



Ma. In deed you haue taken great paines about them, for in the ſecond and thirde notes you haue taken two eightes betwixt the tenor and baſe part, which faulte is committed by leauing out the tenth in your ſecond note in the tenor, for the eight you had before betwixt the baſe and treble, in your third note you haue a flat *Cadence* in your counter tenor, which is a thing againſt nature, for euerie *Cadence* is ſharpe: but ſome may replie that all theſe three following.

Faults controuled in this leſſon.
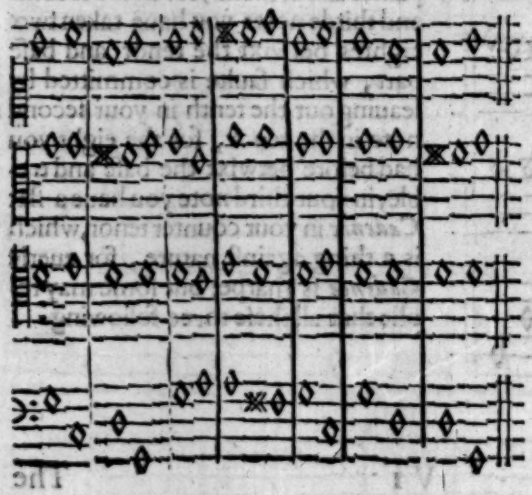
(the firſt whereof hath onelie one Cadence, in the treble, the ſecond hath two Cadences together, the one in the treble, the other in the counter, in the thirde, the meane counter and tenor Cadence all at once) bee flat Cadences: which thing though it might require long diſputation for ſolutiõ of many arguments which to diuerſe purpoſes might be brought, yet will I leaue to ſpeake any more of it at this time, but only ỹ they be al three paſsing cloſes, and not of ỹ nature of yours, which is a kind of ful or final cloſe although it be cõmonlie vſed both in paſsing maner in diuers places of your cõpoſition, and finally at the cloſe, but if your baſe aſcende halfe a note thus, — any of the other parts making *Syncopation* (which we abuſiuely cal a — Cadence) then of force muſt your *Syncopation* be in that order as the firſt of the aforeſhewed examples is, the other two not hauing that neceſsitie be not in ſuch common vſe, though being aptlie taken they might in ſome places bee both vſed and allowed, but of this too much, therefore to returne to the other faultes of your leſſon, in your fifth and ſixth notes, your baſe and counter make two eights, and the baſe and tenor two fifts, likewiſe in the ninth note you haue in your tenor part a ſharpe eight, which fault I gaue you in your deſcant to bee auoided: but if you had made the tenor part an eight to the treble it had beene farre better: Laſt of all your eleuenth and twelfth notes bee two fifthes in the tenor and baſe.



Pol. Brother me thinketh your ſetting is no better then my deſcanting.

Phi. It were well if it were ſo good, for then could I in a moment make it better, but *I* pray you (maſter) ſhew me howe theſe faults may bee auoided hereafter, for that I haue obſerued your rule euery where ſauing in the ſecond and twelfth notes in the tenor part.

Obiection.
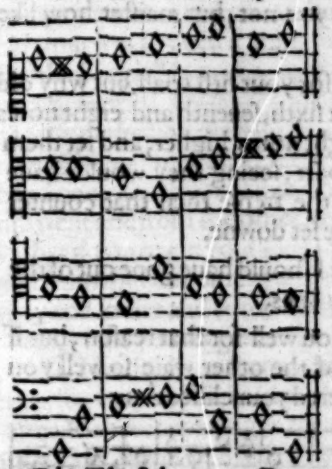


Ma. In this example you may ſee al your ouerſights mended.
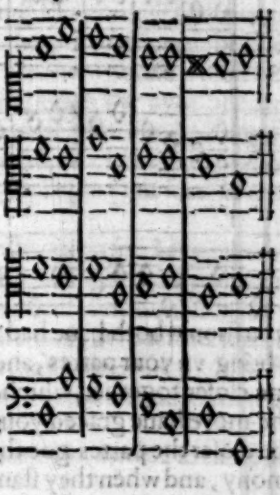
Pol. But when your baſe and treble do aſcend in tenths, as in the fifth and ſixth note of this example, if you muſt not leaue out the fifth and the eight, I ſee no other but it will fall out to bee two eights betwixt the baſe and counter, and likewiſe two fiftes betwixt the baſe and tenor.

Ma. Then for auoiding of that faulte, take this for a generall rule, that when the baſe and treble aſcend ſo in tenthes, then muſt the tenor bee the eight to the treble in the ſecond note as for example:

Solution with rules for true aſcending or deſcending.



but by the contrary, if the baſe and treble deſcend in the tenthes then muſt the tenor bee the eight to the treble in the firſt of them: example.



Phi. Theſe bee neceſſary good rules and eaſie to be vnderſtood, but may you carrie your tenor part higher then your counter as you haue don in your example of tenths aſcending.

The middle parts may go one through another.
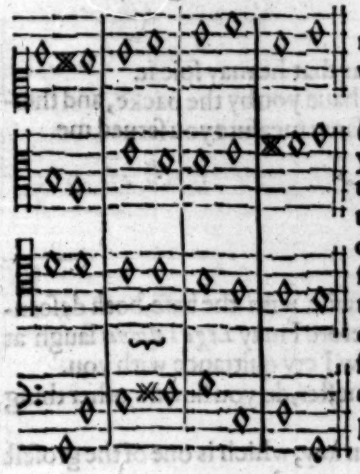
Ma. You may.

Phi. But what needed it, ſeeing you might haue cauſed the counter ſing thoſe notes which the tenor did, and contrary the tenor thoſe which the counter did.

Ma. No, for if I had placed the fourth note of the tenor in the counter, and the fourth note of the counter in the tenor, then had the third and fourth notes beene two fifthes betwixt the counter and the treble, and the fourth and fifth notes beene two eightes betweene the tenor and treble.

For what reaſon one part may ſing that which the other may not.

Phi. You ſay true, and I was a foole who could not conceiue the reaſon thereof before you told it me, but why did you not ſet the fourth note of the tenor in *C ſol fa vt*, ſeeing it is a fifth and good in the eare.
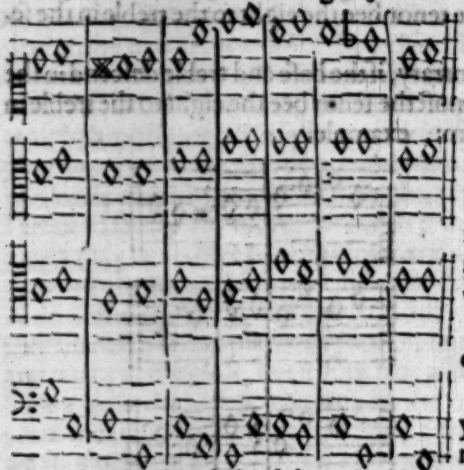


Ma. Becauſe (although it were ſufferable) it were not good to skip vp to the fifth in that manner, but if it were taken deſcending, then were it very good thus.

Comming frō the eighth to the fifth both parts aſcending naught.

Phi. This example I like very wel for theſe reaſons, for (brother) if you marke the artifice of the compoſition you ſhall ſee that as the treble aſcendeth fiue notes, ſo the tenor deſcendeth fiue notes likewiſe, the binding of the third and fourth notes in the tenor, the baſe aſcending from a ſixth to a fifth, cauſeth that ſharpe fifth to ſhew very wel in the eare, and it muſt needes bee better then if it had beene taken aſcending in the firſt way as I deſired to haue had it, laſt of all the counter in the laſt foure notes dooth anſwere the baſe in fuge from the ſecond note to the fifth, but now I will trie to make foure parts al of mine owne inuention.

Pol. Take heed of breaking *Priſcians* head, for if you do I aſſure you (if I perceiue it) I will laugh as hartily at it as you did at my *Sellengers round.*
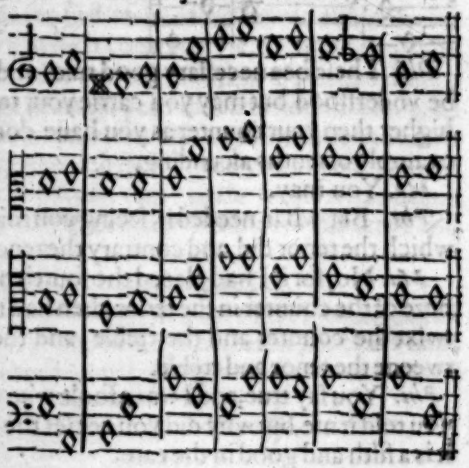


Phi. I feare you not, but maiſter how like you this?

Ma. Well for your firſt triall, but why did you not put the ſixth, ſeuenth and eight notes of the tenor eight notes higher, and ſet them in the counterpart, ſeeing they woulde haue gone neerer to the treble then that counter which you haue ſet downe.

Phi. Becauſe I ſhould haue gone out of the compaſſe of my lines.

Ma. I like you well for that reaſon, but if you hadde liked the other waie ſo well you might haue altered your cliffes thus:



whereby you ſhould both haue had ſcope enough to bring vp your partes, and cauſed them come cloſer together, which woulde ſo much the more haue graced your example: for the cloſer the partes goe the better is the hermony, and when they ſtande farre aſunder the harmonie vaniſheth, therefore hereafter ſtudie ſo much as you can to make your partes goe cloſe together, for ſo ſhall you both ſhew moſt art, and make your compoſitions fitteſt for the ſinging of all companies.

The parts muſt be cloſe, ſo that no other may be put in betwixt them.

Phi. I will, but why do you ſmile?

Ma. Let your brother *Polymathes* looke to that.

Pol. If you haue peruſed his leſſon ſufficiently, I pray you ſhew it me.

Ma. Here it is, and looke what you can ſpie in it.

Phi. I do not thinke there be a fault ſo ſenſible in it as that he may ſpie it.

Pol. But either my ſight is daſeled or there brother I haue you by the backe, and therfore I pray you be not offended if I ſerue you with the ſame meaſure you ſerued me.

Phi. What is the matter?

Pol. Do you ſee the fifth note of the tenor part?

Phi. I doe.

Pol. What corde is it to the baſe.

Phi. An eight, but how then.

Pol. Ergo, I conclude that the next is an eight likewiſe with the baſe, both deſcending, and ſo that you haue broken *Piſcians* head, wherefore I may *Lege talionis* laugh at *incongruity* as well as you might at vnformality, but now I cry quittance with you.

Phi. In deed *I* confeſſe you haue ouertaken me, but maſter, do you find no other thing diſcommendable in my leſſon?

Ma. Yes, for you haue in the cloſing gone out of your key, which is one of the groſeſt faults which may be committed.

Phi. What do you call going out of the key?

Ma:

Ma. The leauing of that key wherein you did begin, and ending in an other.

Phi. What fault is in that?

Ma. A great fault, for euery key hath a peculiar ayre proper vnto it ſelfe, ſo that if you goe into another then that wherein you begun, you change the aire of the ſong, which is as much as to wreſt a thing out of his nature, making the aſſe leape vpon his maiſter and the Spaniell beare the loade. The perfect knowledge of theſe aires (which the antiquity termed *Modi*) was in ſuch eſtimation amongſt the learned, as therein they placed the perfection of muſicke, as you may perceiue at large in the fourth booke of *Seuerinus Boetius* his muſick, and *Glareanus* hath written a learned booke which he tooke in hand onely for the explanation of thoſe moodes; and though the ayre of euerie key be different one from the other, yet ſome loue (by a wonder of nature) to be ioined to others ſo that if you begin your ſong in *Gamut*, you may conclude it either in *C fa ut* or *D ſol re*, and from thence come againe to *Gamut*: likewiſe if you begin your ſong in *D ſol re*, you may end in aire and come againe to *D ſol re*, &c.

Going out of this key a great fault.
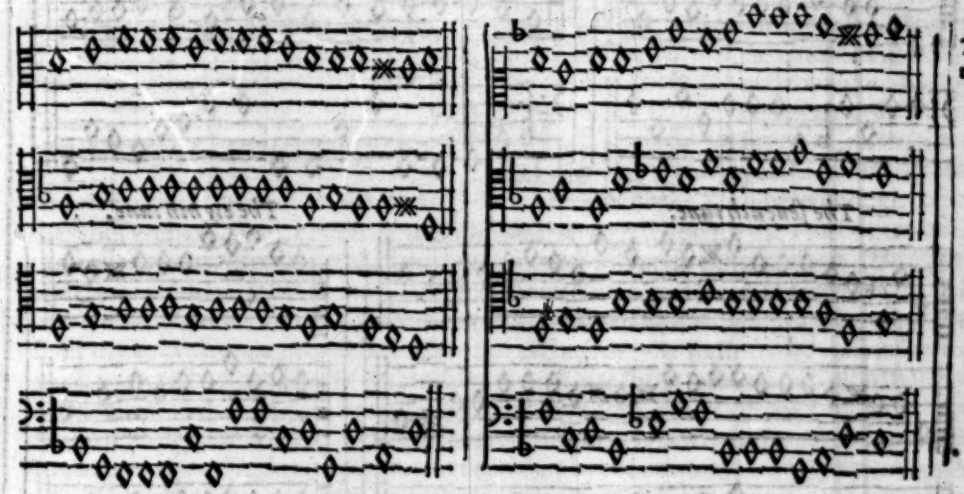
Phi. Haue you no generall rule to be giuen for an inſtruction for keeping of the key?

Ma. No, for it muſt proceede only of the iudgement of the compoſer, yet the church men for keeping their keyes haue deuiſed certaine notes commonlie called the eight tunes, ſo that according to the tune which is to be obſerued, at that time if it beginne in ſuch a key, it may end in ſuch and ſuch others, as you ſhall immediatly know. And theſe be (although not the true ſubſtance yet) ſome ſhadowe of the ancient *modi* whereof *Botius* and *Glareanus* haue written ſo much.

Phi. I pray you ſet downe thoſe eight tunes, for the ancient *modi*, I mean by the grace of God to ſtudy hereafter.

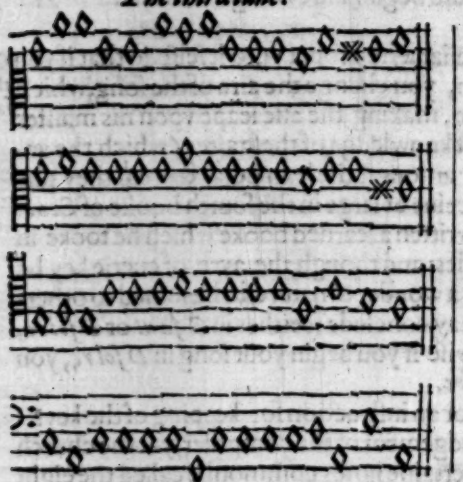
Ma. Here they be in foure partes, the tenor ſtil keeping the plaineſong.

The firſt tune. *The ſecond tune.*
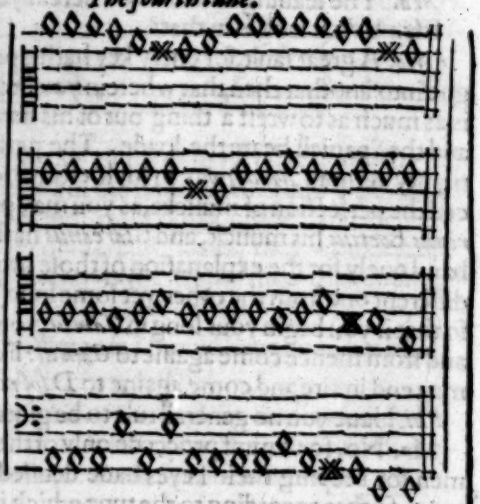


The eight tunes.

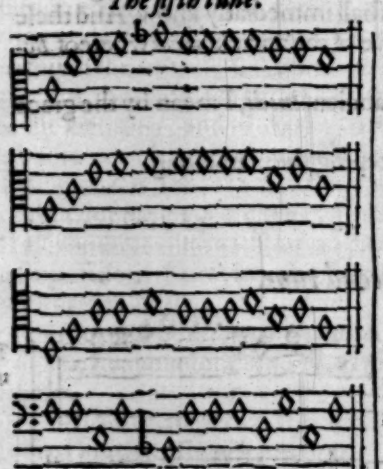
The third tune.
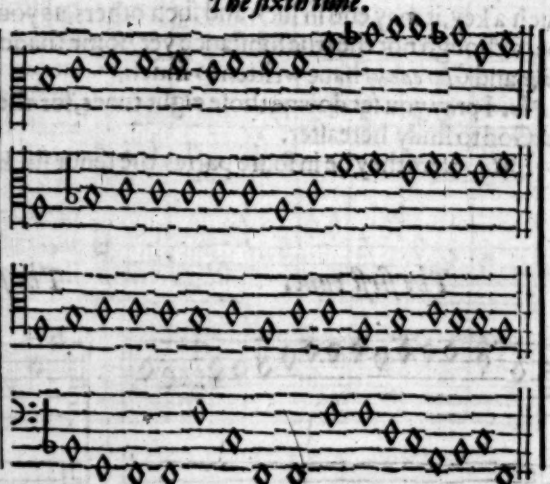


The fourth tune.
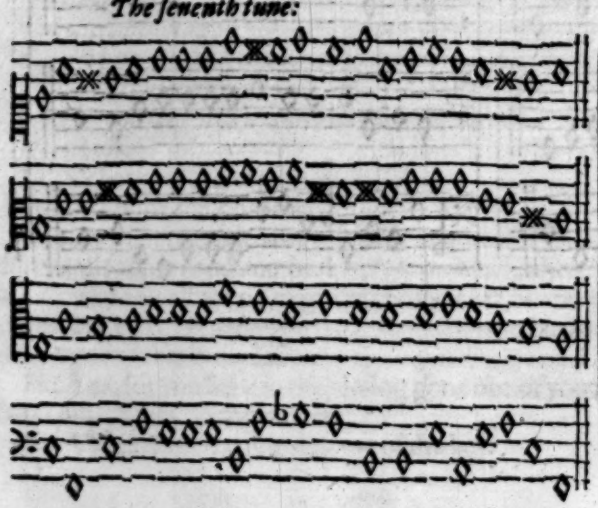


The fifth tune.
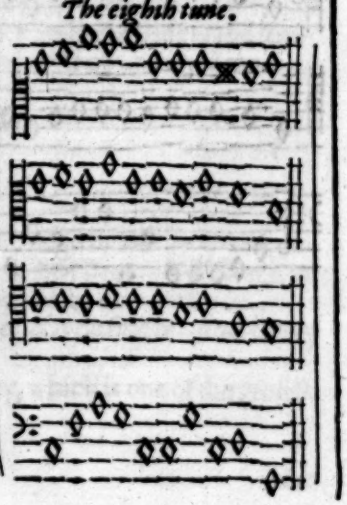


The sixth tune.



The seuenth tune:



The eighth tune.



Phi. I will inſiſt no further to craue the vſe of them at this time, but becauſe the day is far ſpent, I will pray you to go forward with ſome other matter.

Ma. Then leaue counterpoint, and make foure parts of mingled notes.

Phi. I wil.

Pol. I thinke you will now beware of letting me take you tardie in falſe cords.

Phi. You ſhal not by my good will.

Ma. Peruſe your leſſon after that you haue made it, and ſo you ſhal not ſo often commit ſuch faults as proceed of ouerſight.

Pol. That is true indeed.

Phi. I pray you (maiſter) peruſe this leſſon, for I find no ſenſible fault in it.

Pol. I pray you ſhew it me before you ſhew it to our maſter, that it may paſſe cenſures by degrees.

Phi. I wil, ſo you wil play the *Ariſtarchus* cunningly.

Pol. Yea, a *Diogenes* if you wil.
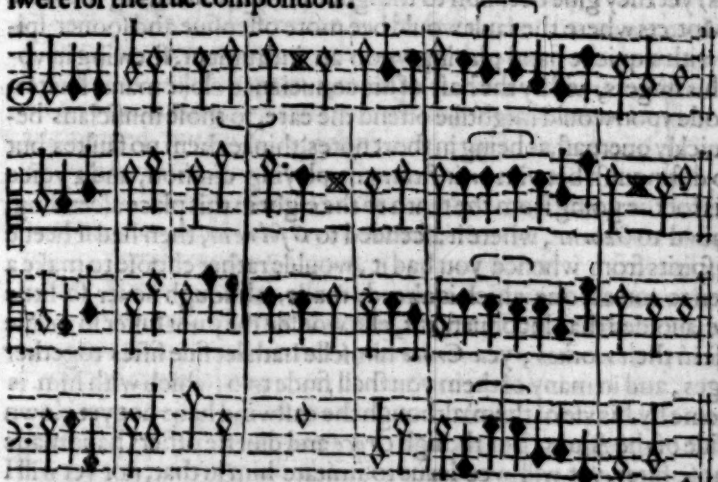
Phi. On that condition you ſhall haue it.

Ma. And what haue you ſpied in it?

Pol. As much as he did, which is iuſt nothing.

Ma. Then let me haue it.

Pol. Here it is, and it may bee that you may ſpie ſome informalitie in it, but I will anſwere for the true compoſition.



Ma. This leſſon is tolerable, but yet there bee ſome thinges in it which I verie much diſlike, and firſt ỳ skipping from the tenth, to the eight in the laſt note of the firſt bar, & firſt not of the ſecond in the counter & baſe part, not being inioyned thereunto by any neceſſitie, either of fuge or Canon, but in plaine counterpoint where enough of other ſhift was to be had, I know you might defend your ſelfe with the Authorites of almoſt all the compoſers, who at all times and almoſt in euerie ſong of their *Madrigals* and *Canzonets* haue ſome ſuch *quiditie*, and though it cannot bee diſproued as falſe deſcant, yet would not I vſe it no more then many other thinges which are to bee found in their works as skipping from the ſixth to the eight, from the ſixth to the vniſon from a tenth to an eight aſcending or deſcending and infinite more faultes which you ſhal find by excellent men cõmitted, ſpecially in taking of vniſons which are ſeldome to be vſed but in paſſing wiſe aſcẽding or deſcending, or then for the firſt or latter part of a note, & ſo away, not ſtanding long vpon it, where as they by the contrarie wil skip vp to it from a ſixth, third or fifth, which (as I told you before) we cal hitting an vniſon or other cord on ỳ face, but they before they wil break the *are* of their wãton amorus humor wil chooſe to runne into any inconuenient in muſick whatſoeuer, & yet they haue gotten the name of muſick maſters through the world by their *Madrigals* and quicke inuentions, for you muſt vnderſtand that few of them compoſe Mottets, wheras by the contrary they make infinite

Skipping from the tenth to the eight both parts aſcẽding.

Faults to be auoided in imitation.

A note for taking of vniſon.

infinit volumes of *Mardigals*, *Canzonets*, and other ſuch ayreable muſicke, yea though he were a prieſt he would rather chooſe to excell in that wanton and pleaſing muſicke then in that which properly belongeth to his profeſſion, ſo much bee they by nature inclined to loue, and therein are they to be commended for one muſicion amongſt them will honot and reuerence another, whereas by the contrarie, we (if two of vs bee of one profeſsion) wil neuer ceaſe to backbite one another ſo much as we can.

Pol. You play vpon the *Homonymie* of the word *Loue*, for in that they be inclined to luſt, therein I ſee no reaſon why they ſhould be commended. but whereas one muſicion amongſt them will reuerence and loue one another, that is in deede praiſeworthie, and whereas you iuſtly complaine of the hate and backbiting amongſt the muſicions of our countrey, that I knowe to bee moſt true, and ſpeciallie in theſe young fellowes, who hauing no more skill then to ſing a part of a ſong perfectlie, and ſcarſelie that will take vpon them to cenſure excellent men, and to backbite them too, but I would not wiſh to liue ſo long as to ſee a ſet of bookes of one of thoſe yong yonkers compoſitions, who are ſo ready to condemne others.
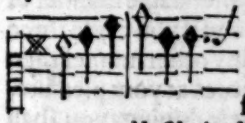
Ma. I perceiue you are cholericke, but let vs returne to your brothers leſſon, though imitation be an excellent thing, yet wonld I wiſh no man ſo to imitate as to take whatſoeuer his author ſaith, be it good or bad, and as for theſe ſcapes though in ſinging they be quickly ouerpaſt (as being committed in *Madrigals*, *Canzonets*, and ſuch like light muſicke and in ſmall notes) yet they giue occaſion to the ignorant of committing the ſame in longer notes, as in Mottets where the fault would bee more offenſiue and ſooner ſpied. And euen as one with a quicke hand playing vpon an inſtrument, ſhewing in voluntarie the agilitie of his fingers, will by the haſt of his conueiance cloke manie faultes, which if they were ſtoode vpon would mightilie offend the eare, ſo thoſe muſicians becauſe the faultes are quickly ouerpaſt, as being in ſhort notes, thinke them no faultes but yet wee muſt learne to diſtinguiſh betwixt an inſtrument playing diuiſion, and a voice expreſſing a dittie, & as for the going from the tenth to the eight in this place aſcending, if the baſe had deſcended to *Gam ut*, where it aſcended to *G ſol re ut*, then had it beene better, but thoſe fyrie ſpirits from whence you had it, woulde rather chooſe to make a whole newe ſong, then to correct one which is already made, although neuer ſo little alteration would haue auoided that inconuenient, elſe woulde they not ſuffer ſo manie fiftes and eightes paſſe in their workes, yea *Croce* himſelfe hath let fiue fiftes together ſlip in one of his * ſonges, and in many of them you ſhall finde two (which with him is no fault as it ſhould ſeeme by his vſe of them) although the eaſtwind haue not yet blown that cuſtome on this ſide of the Alpes. But though *Croce* and diuerſe others haue made no ſcruple of taking thoſe fiftes, yet will wee leaue to imitate him in that, nor yet will I take vpon me to ſaie ſo much as *Zarlino* doth, though I thinke as much, who in the 29. chapter of the third part of his *Inſtitutions of muſick*, diſcourſing of taking of thoſe cords together writeth thus. *Et non ſi dee hauer riguardo che alcuni habbiano voluto fare il contrario, piu preſto per preſuntione, che per ragione alcuna, che loro habbiano hauuto, come vedia mo nelle loro compoſitioni; concioſia che non ſi deue imitare coloro, che fanno sfacciatamente contra li buoni coſtumi, & buoni praecetti d'un'arte & di vna ſcienza, ſenza renderne ragione alcuna: ma dobbiamo imitar quelli, che ſono ſtati obſeruatori dei buoni praecetti, & accoſtarſi a loro & abbracciarli come buoni maeſtri: laſciando ſempre il triſto, & pigliando il buono: & queſto dico per che ſi comme il videre vna pittura, che ſia dipinta con vary colori, magiormente dilettal'occhio, di quello che non farebbe ſe fuſſe depinta con vn ſolo colore: coſi l'udito maggiormente ſi diletta & piglia piacere delle conſonanze & delle modulationi variate, poſte dal diligentiſſimo compoſitore nelle ſue compoſitioni, che delli ſemplici & non variate:* Which is in Engliſh. Nor ought wee to haue any regard though others haue done the contrary, rather vpon a preſumption then any reaſon which they haue had to doe ſo, as we

*Iſte 17. ſong of his ſecond booke of Madrials of 5. voices, in the 11. & 12. ſemibreeues. See alſo the 5. 8 9. & 15. of the ſame ſet.

we may ſee in their compoſitions: although wee ought not to imitate them, who doe without any ſhame go againſt the good rules and precepts of an Art and a ſcience, with out giuing any reaſon for their doings: but we ought to imitate thoſe who haue beene obſeruers of thoſe precepts, ioine vs to them, and embrace them as good maiſters, euer leauing the bad and taking the good: and this I ſay becauſe that euen as a picture painted with diuers cullours doth more delight the eie to beholde it then if it were done but with one cullour alone, ſo the eare is more delighted and taketh more pleaſure of the conſonants by the diligent muſicion placed in his compoſitions with varietie then of the ſimple concords put together without any varietie at all. This much *Zarlino*, yet do not I ſpeake this, nor ſeeke this opinion of his, for derogation from *Croce* or any of thoſe excellent men, but wiſh as they take great paines to compoſe, ſo they will not thinke much to take a little to correct, and though ſome of them doe boldly take thoſe fiftes and eightes, yet ſhal you hardly find either in maſter *Alfonſo* (except in that place which I cited to you before) *Orlando, ſtriggio. Clemens non papa*, or any before them, nor ſhall you redily find it in the workes of anie of thoſe famous engliſh men who haue beene nothing inferior in art to any of the afore named, as *Farefax, Tauerner, Shepherde, Mundy, White, Perſons, M. Birde*, and diuers others, who neuer thought it greater ſacrilidge to ſpurne againſt the Image of a Saint then to take two perfect cordes of one kind together, but if you chance to find any ſuch thing in their works you may bee bold to impute it to the ouerſight of the copyers, for copies paſſing from hand to hand a ſmal ouerſight committed by the firſt writer, by the ſecond will bee made worſe, which will giue occaſion to the third to alter much both in the wordes and notes, according as ſhall ſeeme beſt to his owne iudgement, though (God knowes) it will be far enough from the meaning of the author, ſo that errors paſſing from hand to hand in written copies be eaſilie augmented, but for ſuch of their workes as be in print, I dare bee bould to affirme that in them no ſuch thing is to be found.

Phi. You haue giuen vs a good caueat how to behaue our ſelues in peruſing the works of other men, and likewiſe you haue giuen vs a good obſeruation for comming into a vniſon, therefore now go forward with the reſt of the faults of my leſſon.

Ma. The ſecond fault which *I* diſlike in it is in the latter end of the fift bar and beginning of the next, where you ſtand in eights, for the counter is an eight to the baſe, and the tenor an eight to the treble, which fault is committed by leauing out the tenth, but if you had cauſed the counter riſe in thirdes with the treble, it hadde beene good thus:



the third fault of your leſſon is in the laſt note of your ſeuenth bar, comming from *B fa b my*, to *F fa ut*, aſcending in the tenor part, of which fault I told you enough in your deſcant, the like fault of vnformal skipping is in the ſame notes of the ſame bar in the counter part, and laſtly in the ſame counterpart you haue left out the Cadence at the cloſe.
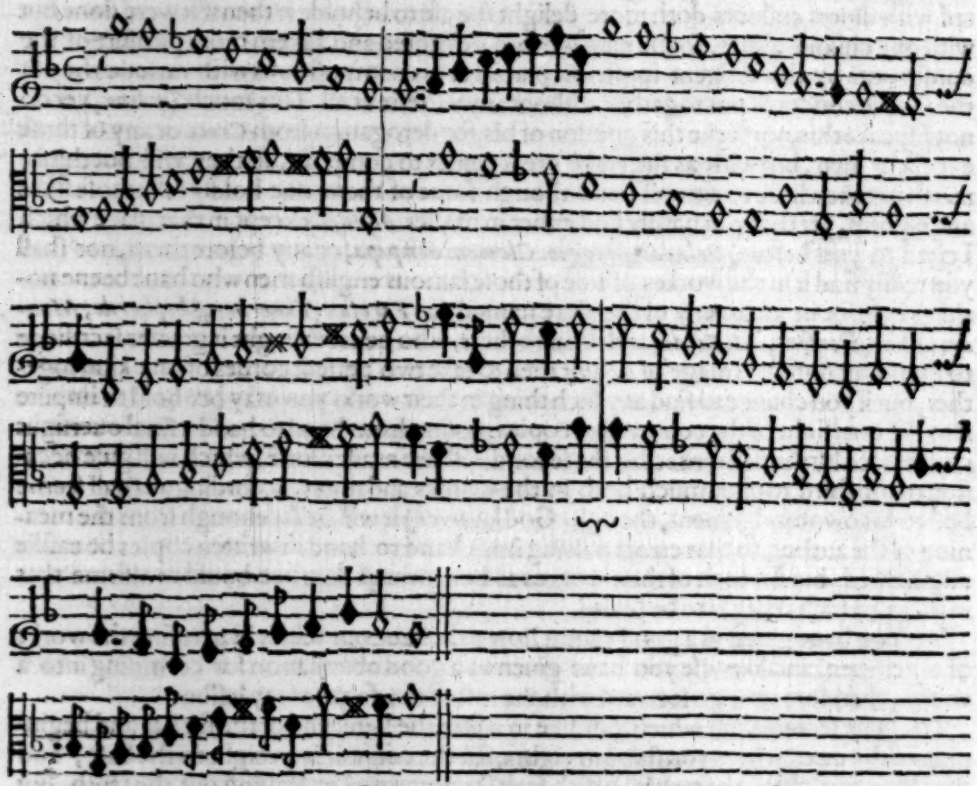
Phi. That vnformal fift was committed becauſe I woulde not come from the ſixth to the fifth, aſcending betweene the tenor and the treble, but if I had conſidered where the note ſtoode, I would rather haue come from the ſixth to the fifth then haue made it as it is.

Ma. That is no excuſe for you, for if your partes do not come to your liking, but bee forced to skip in that order, you may alter the other partes (as being tide to nothing) for the altering of the leading part will much helpe the thing, ſo that ſometime one part may lead, and ſomtime another, according as the nature of the muſick or of the point is, for all points wil not be brought in alike, yet alwaies ỹ muſick is ſo to be caſt as the point bee not offenſiue, being compelled to run into vniſons, and therefore when the partes haue ſcope enough, the muſicke goeth well, but when they bee ſo ſcattered, as though they lay a looſe, fearing to come neere one to another, thē is not the harmonie ſo good.

Phi. That is verie true indeed: but is not the cloſe of the counter a Cadence.
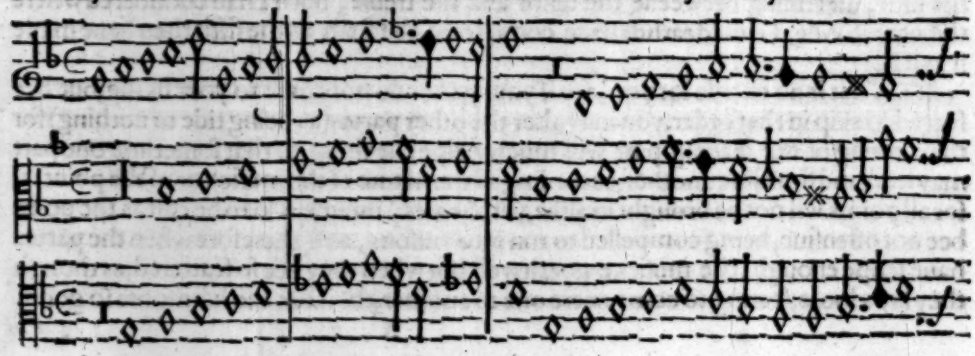
Ma. No, for a Cadence muſt alwaies bee bound or then odde, driuing a ſmall note through a greater which the Latins (and thoſe who haue of late daies written the art of muſicke, call *Syncopation*, for all binding and hanging vpon notes is called *Syncopation*, as this and ſuch like:
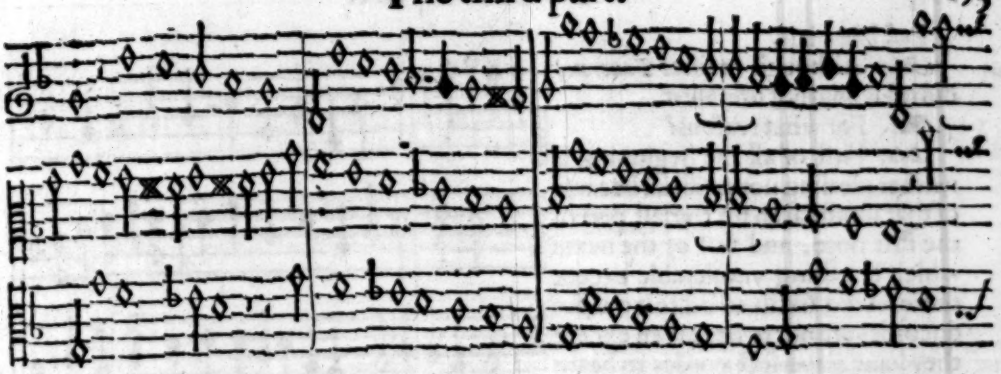
Examples of *Syncopation.*
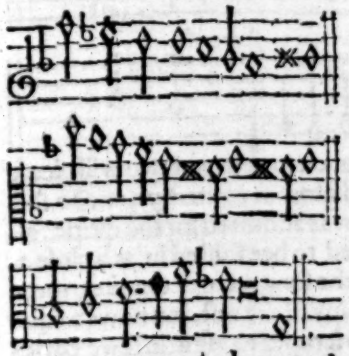


Here be alſo other examples of *Syncopation* in three partes, which if you conſider diligentlie you ſhall finde (beſide the *Syncopation*) a laudable and commendable manner of cauſing your partes driue odde, either aſcending or deſcending, and if you cauſe three parts aſcend or deſcend driuing, you ſhal not poſſiblie do it after any other maner then here is ſet down, it is true that you may do it in longer or ſhorter notes at your pleaſure, but that will alter nothing of the ſubſtance of the matter. Alſo theſe driuings you ſhall find in manie ſonges of the moſt approued authors, yet ſhall you not ſee them otherwiſe corded, either in muſicke for voices or inſtruments then here you may ſee.

Other examples of *Syncopation.*
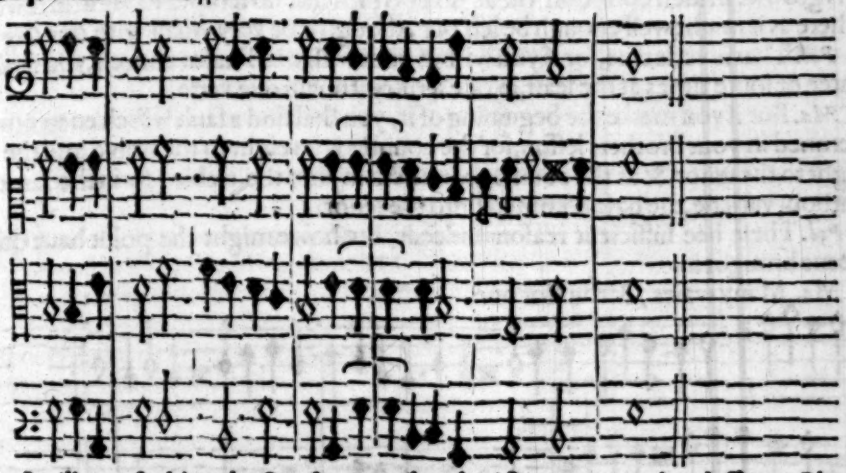






Phi. This *I* will both diligentlie marke and carefullie keepe, but now I pray you ſet downe my leſſon corrected after your maner, that I may the better remember the correction of the faults committed in it.

Ma. Here it is according as you might haue made it without thoſe faults.



Pol. I will peruſe this at leaſure, but now (brother) I pray you make a leſſon as I haue done, and ioine practiſe with your ſpeculation.

Pol. I am contented, ſo you wil not laugh at my errors if you find any, but rather ſhew me how they may be corrected.

Phi. I will if *I* can, but if *I* cannot here is one who ſhall ſupplie that vvant.

Pol. I pray you then be ſilent, for I muſt haue deliberation and quietnes alſo, elſe ſhall I neuer do any thing.

Phi. You ſhall rather thinke vs ſtones then men.
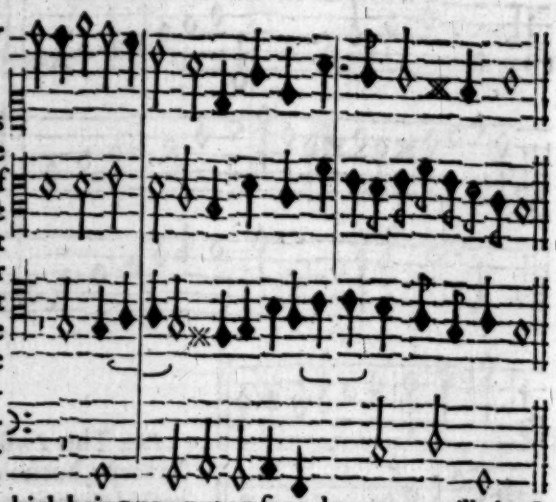
Pol. But (maiſter) before I begin I remember a peece of compoſition of foure parts of maiſter *Tauernor* in one of his kiries, which maiſter *Bould* and all his companions did highly comend for exceeding good, and *I* would gladly haue your opinion of it.

Ma. Shew it me.

Pol. Here it is.

Faults in this leſſon.

Ma. Although maiſter *Tauerner* did it I would not imitate it.



Pol. For what reaſons?

Ma. Firſt of all the beginning is neither pleaſing nor artificial becauſe of that ninth taken for the laſt part of the firſt note, and firſt of the nexte which is a thing vntolerable except there were a ſixth to beare it out, for diſcordes are not to bee taken except they haue vnperfect cordes to beare them out, likewiſe betwixt the treble and counter parts another might eaſilie bee placed, all the reſt of the muſicke is harſh, & the cloſe in the counter part is both naught and ſtale like vnto a garment of a ſtrange faſhion, which being new put on for a day or two will pleaſe becauſe of the noueltie, but being worne thread bare, wil grow in contempt, and ſo this point when the leſſon was made being a newe faſhion was admitted for the raritie, although the deſcant was naught, as being onely deuiſed to bee foiſted in at a cloſe amongſt many parts, for lacke of other ſhift, for though the ſong were of tenne or more parts, yet would that point ſerue for one, not troubling any of the reſt, but nowe a daies it is growne in ſuch common vſe as diuers will make no ſcruple to vſe it in fewe partes where as it might well enough be left out, thongh it be very vſuall with our *Organiſts*.
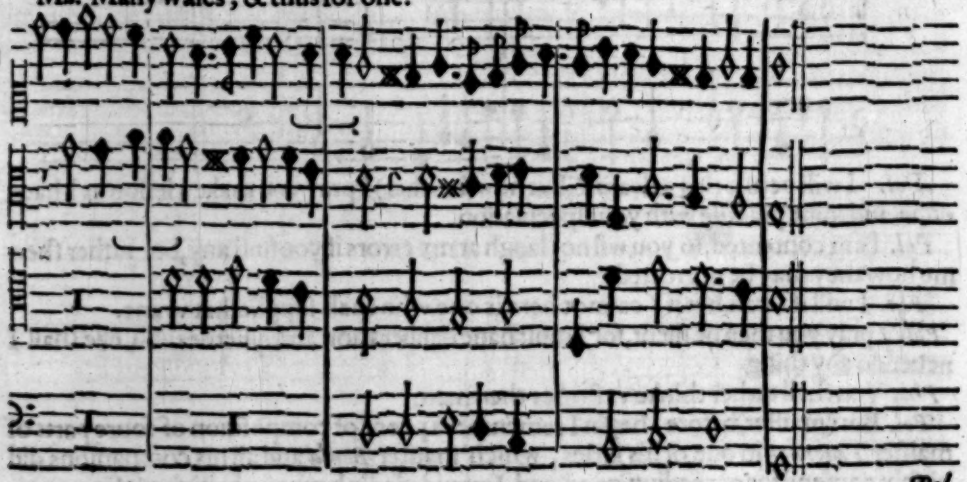
Pol. That is verie true, for if you wil but once walke to Paules church, you ſhall here it three or foure times at the leaſt, in one ſeruice if not in one verſe.

Ma. But if you marke the beginning of it, you ſhal find a fault wihch enen now I condemned in your brothers leſſon, for the counter is an eight to the treble, and the baſe an eight to the tenor, & as the counter commeth in after the treble, ſo in the ſame maner without varietie, the baſe commeth into the tenor.

Pol. Theſe bee ſufficient reaſons indeede, but howe might the point haue otherwiſe beene brought in.

Ma. Many waies, & thus for one.

The former leſſon bettered



Pol.

Pol. I woulde I could ſet down ſuch another.
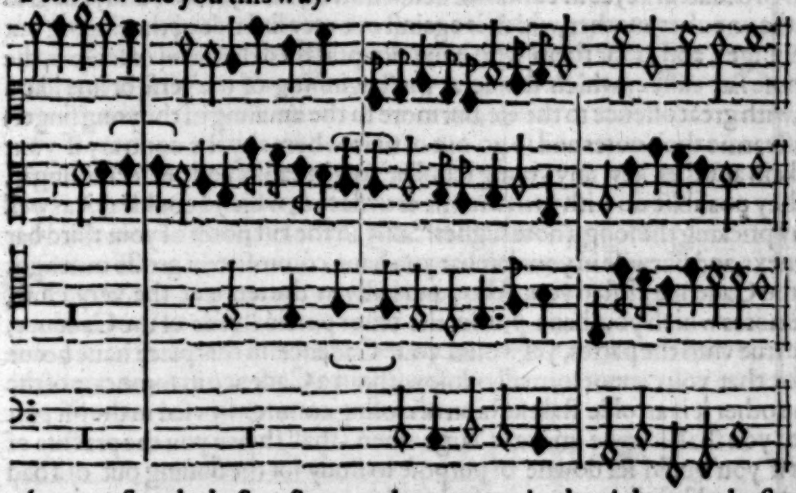
Phi. Wiſhing will not auaile, but *fabricando fabri ſimus* therefore neuer leaue practiſing for that is in my opinion the readieſt way to make ſuch another.

Pol. You ſay true, and therefore I will trie to bring in the ſame point another way.

Phi I ſee not what you can make worth the hearing vpon that point hauing ſuch two going before you.

Ma. Be not by his words terrified, but hold forward your determination, for by ſuch like contentions you ſhall profit more then you looke for.

Pol. How like you this way?



Ma. Very ill.

Pol. I pray you ſhew me particularlie euerie fault.
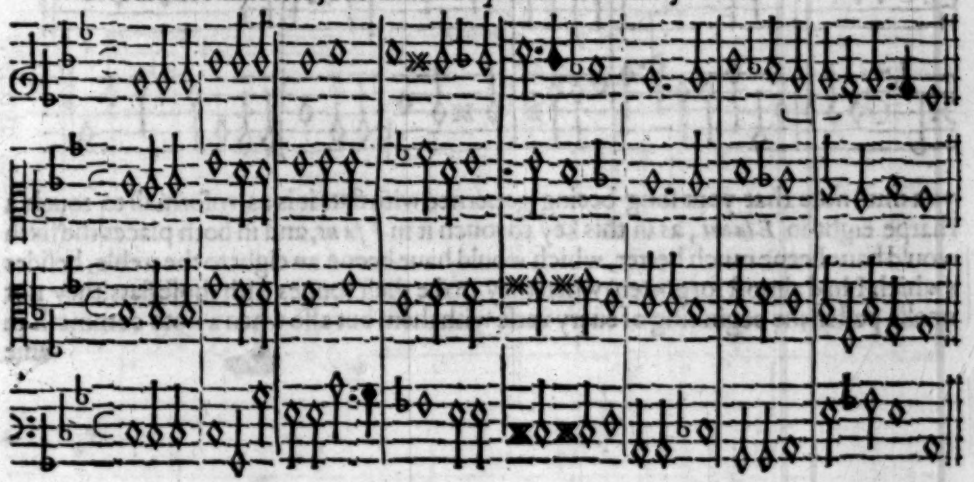
faultes in this leſſon.

Ma. Firſt of all you begin vpon a deſcorde, ſecondlie the parts be vnformall, and laſtlie the baſe is brought in out of ỳ key which faulte is committed becauſe of not cauſing the baſe anſwere to the counter in the eight, or at leaſt to the tenor, but becauſe the tenor is in the lowe key, it were too lowe to cauſe the baſe anſwere it in the eight, and therefore it had beene better in this place to haue brought in the baſe in *D ſol re*, for by bringing it in *C faut*, the counter being in *D la ſol re*, you haue changed the aire and made it quite vnformall, for you muſt cauſe your fuge anſwere your leading parte either in the fifth, in the fourth, or in the eight, & ſo likewiſe euery part to anſwer other, although this rule bee not general, yet is it the beſt manner of maintaining pointes, for thoſe waies of bringing in of fuges in the third, ſixth, and euery ſuch like cordes though they ſhew great ſight yet are they vnpleaſant and ſeldome vſed.

Pol So I perceaue that if I had ſtudied of purpoſe to make an euill leſſon I could not haue made a worſe then this, therefore once againe I will trie if *I* can make one which may in ſome ſort content you.

Ma. Take heed that your laſt be not the worſt.
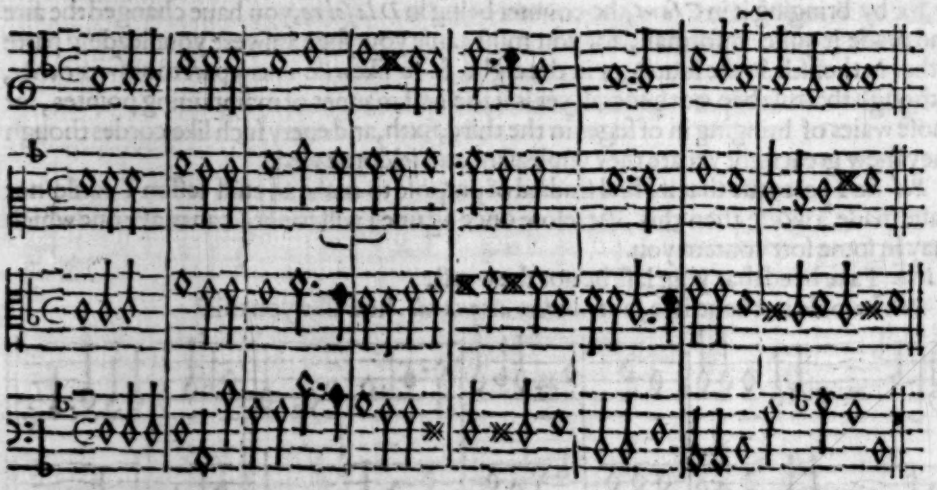
Pol. I would not haue it ſo, but *tandem aliquando*. how like you this?



Ma. The muſick is in deed true, but you haue ſet it in ſuch a key as no man would haue done, except it had beene to haue plaide it on the Organes with a quier of ſinging men, for in deede ſuch ſhiftes the Organiſtes are many times compelled to make for eaſe of the ſingers, but ſome haue brought it from the Organe, and haue gone about to bring it in common vſe of ſinging with bad ſucceſſe if they reſpect their credit, for take me any of their ſonges, ſo ſet downe and you ſhall not find a muſicion (how perfect ſoeuer hee be) able to *ſol fa* it right, becauſe he ſhall either ſing a note in ſuch a key as it is not naturally, as *la in C ſol faut, ſol in b fa b my, fa in a la mi re.* or then hee ſhall be compelled to ſing one note in two ſeueral keyes in continual deduction as *fa in b fa b mi*, and *fa in A la mi re* immediatlie one after another, which is againſt our very firſt rule of the ſinging our ſixe notes or tuninges, and as for them who haue not practiſed that kind of ſonges, the verie ſight of thoſe flat cliffes (which ſtande at the beginning of the verſe or line like a paire of ſtaires, with great offence to the eie, but more to the amaſing of the yong ſinger) make them miſtearme their notes and ſo go out of tune, wheras by the contrary if your ſong were prickt in another key any young ſcholler might eaſilie and perfectlie ſing it, and what can they poſſiblie do with ſuch a number of flat *b b*, which I coulde not as well bring to paſſe by pricking the ſong a note higher? laſtly in the laſt notes of your third bar and firſt of the next, and likewiſe in yonr laſt bar you haue committed a groſſe ouerſight of leauing out the Cadence, fitſt in your Alto, and laſtly in the tenor at the very cloſe, and as for thoſe notes which you haue put in the tenor part in ſteede of the Cadence, though they be true vnto the partes, yet would your Cadence in this place haue beene farre better, for that you cannot formally cloſe without a Cadence in ſome one of the parts, as for the other it is an olde ſtale faſhion of cloſing commonly vſed in the fift part to theſe foure (as you ſhall knowe more at large when I ſhall ſhewe you the practiſe of fiue partes) but if you would ſet downe of purpoſe to ſtudy for the finding out of a bad cloſe, you could not redily light vpon a worſe then this.

Pol. Then I pray you correct thoſe faults, retaining that which is ſufferable.

Ma. Here is your owne way altered in nothing but in the Cadences and key. But here



you muſt note that your ſong beeing gouerned with flats it is as vnformall to touch a ſharpe eight in *E lami*, as in this key to touch it in *F fa ut*, and in both places the ſixth would haue beene much better, which would haue beene an eight to the treble, beſides (which I had almoſt forgotten) when they make their ſonges with thoſe flats, they not onelie peſter the beginning of euery verſe with them but alſo when a note commeth in

anie

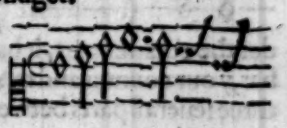
any place where they ſhould be vſed they will ſet another flat before it, ſo that of neceſſitie it muſt in one of the places bee ſuperfluous, likewiſe I haue ſeene diuers ſonges with thoſe three flats at the beginning of euerie verſe, and notwithſtanding not one note in ſome of the places where the flat is ſet from the beginning of the ſong to the ende. But the ſtrangers neuer peſter their verſe with thoſe flats, but if the ſong be naturally flat they will ſet one *b*, at the beginniug of the verſes of euerie part, and if there happen anie extraordinarie flat or ſharpe they will ſet the ſigne before it, which may ſerue for the note and no more, likewiſe if the ſong bee ſharpe if there happen anie extraotdinarie flat or ſharpe they will ſignifie it as before, the ſignes ſtil ſeruing but for that note before which it ſtandeth and for no more.

Pol. This *I* will remember, but once againe I will ſee if I can with a leſſon pleaſe you any better, and for that effect I pray you giue me ſome point which I may maintain

Pol. I will ſhewe you that peece of fauour if you will promiſe to requite me with the like fauor.

Pol. I promiſe you that you ſhall haue the hardeſt in all my budget.
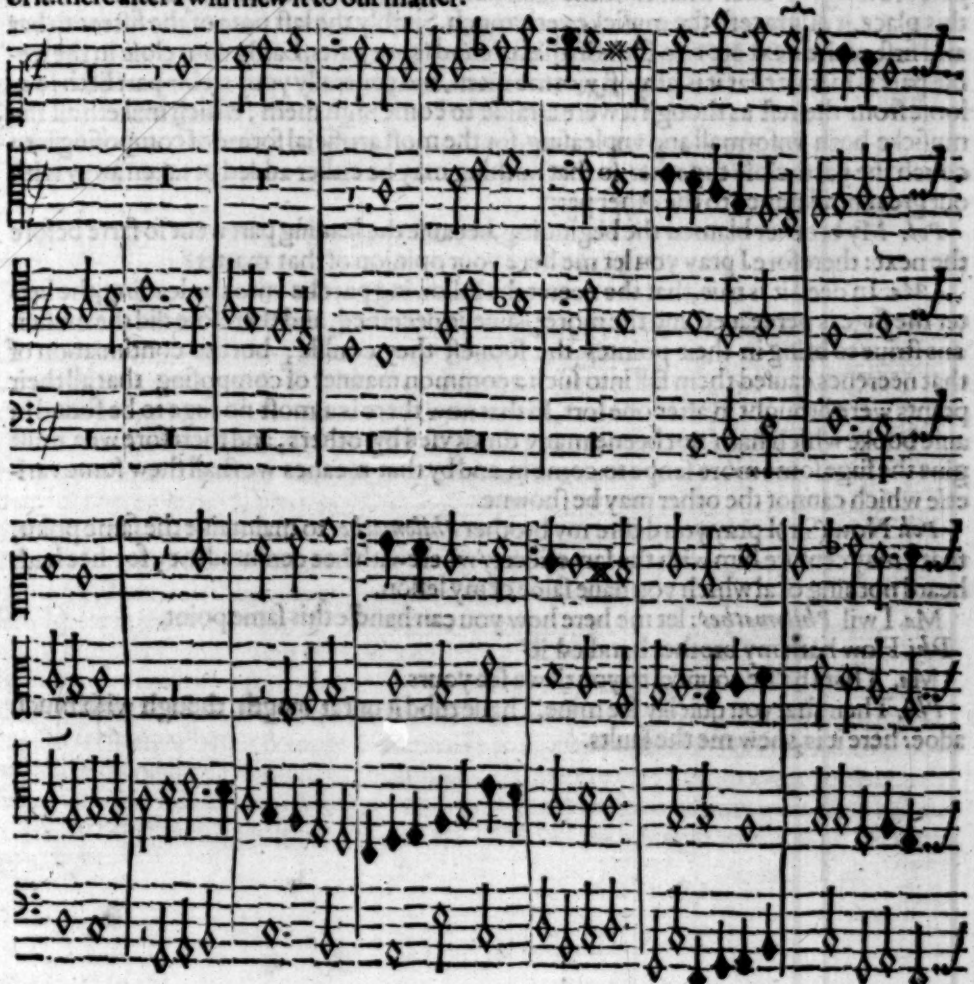
Phi. I wil deale more gentlie with you, for here is one which in my opinion is familiar enough, and eaſie to be maintained.
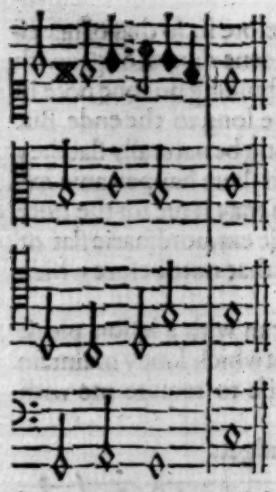


Pol. Doubt not but my deſcant will be as familiar and as eaſie to bee amended, but I pray you keepe ſilence for a little while elſe ſhal *I* neuer do any good.

Phi. *I* pray God it be good when it comes, for you haue already made it long enough.

Pol. Becauſe you ſay ſo, I will proceed no further, and nowe let me here your opinion of it: there after I will ſhew it to our maſter.





Faults in the leſſon precedent.

Phi. I can perceiue no groſſe faults in it except that the leading part goeth too far, before any of the reſt follow, and that you haue made the three firſt parts go to wide in diſtance.

Pol. For the ſoone bringing in of the point, I care not, but in deede I feare my maiſters reprehenſion, for the compas therefore I will preſentlie bee out of feare and ſhewe it him: I pray you (ſir) ſhew me the faults of this leſſon,

Ma: The firſt thing which I diſlike in it is the wideneſſe and diſtãce of your parts one from another, for in your fourth bar it were an eaſie matter to put in two parts betwixt your treble and meane, and likewiſe two others betwixt your meane and tenor, therefore in any caſe hereafter take heed of ſcattering your parts in that order, for it maketh the muſick ſeeme wild, ſecondly in your fifth bar you go from the fifth to the eight in the treble and tenor partes, but if you had ſet that mynime (which ſtandeth in *b* ſquare) in *D ſol re* cauſing it to come vnder the counter part, it had beene much better and more formal. Thirdly in the ſeuenth bar, your counter and tenor come into an vniſon, whereas it is an eaſie matter to put in three ſeuerall parts betweene your counter and treble. Fourthly in the eight bar your tenor and baſe go into an vniſon without any neceſsitie. Fiftlie in the tenth bar all the reſt of the partes pauſe while the tenor leadeth and beginneth the fuge which cauſeth the muſicke to ſeeme bare and lame, in deede if it had beene at the beginning of the ſecond part of a ſong, or after a full cloſe the fault had beene more excuſable, but as it is vſed in this place, it diſgraceth the muſicke verie much. Sixthly the laſt note of the fifteenth bar and firſt of the next are two fifths in the baſe and tenor parts. Laſtly your cloſe in the treble part is ſo ſtale that it is almoſt worme eaten, and generally your treble part lieth ſo aloofe from the reſt as though it were afraide to come nigh them, which maketh all the muſicke both vnformall and vnpleaſing, for the moſt artificial forme of compoſing is to couch the parts cloſe together, ſo that nothing may be either added or taken away without great hinderance to the other parts.

Pol. My brother blamed the beginning, becauſe the leading part went ſo farre before the next: therefore I pray you let me here your opinion of that matter?

Ma. In deed it is true, that the neerer the following part be vnto the leading, the better the fuge is perceaued and the more plainelie decerned, and therefore did the muſicians ſtriue to bring in their pointes the ſooneſt they coulde, but the continuation of that neerenes cauſed them fall into ſuch a common manner of compoſing that all their points were brought in after one ſort, ſo that now there is almoſt no fuge to be found in anie booke which hath not beene many times vſed by others, and therefore wee muſt giue the fuge ſome more ſcope to come in, and by that meanes we ſhall ſhew ſome varietie which cannot the other may be ſhowne.
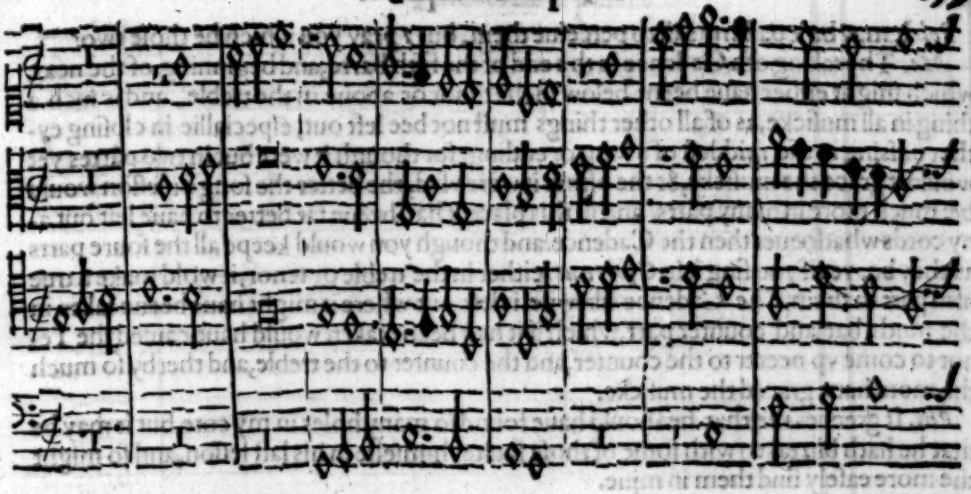
Pol. Now (Sir) I pray you deſire my brother *Philomathes* to maintaine the ſame point, that I may cenſure him with the ſame liberty wherewith hee cenſured me, for hee hath heard nothing of al which you haue ſaide of my leſſon.

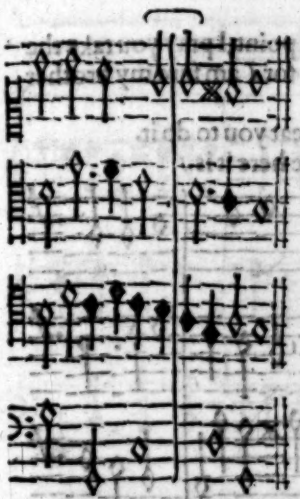
Ma. I wil. *Philomathes*: let me here how you can handle this ſame point.

Phi. How hath my brother handled it?

Ma. That ſhalbe councel to you til we ſee yours.

Phi. Then ſhal you quickly ſee mine. I haue rubd it out at length, though with much adoe: here it is, ſhew me the faults.





Ma: Wee will firſt here what your brother ſaieth to it, and then will I declare mine opinion.

Phi. If he be the examiner, *I* am not afraide of condemnation.

Pol. What? do you thinke I will ſpare you?

Phi. Not ſo: but I doubt of your ſufficiencie to ſpie and examine the faultes, for they will be very groſſe if you find them.

Pol. It may be that before *I* haue don you wil thinke them groſſe enough.

Ma. Go then roundly to worke, and ſhew vs what you miſlike in the leſſon.

Pol. Then: *Inprimis*, I miſlike the beginnig vpon an vniſon, *Item* I miſlike two diſcordes (that is a ſecond and a fourth) taken both together after the vniſon in the ſecond bar betwixt the tenor and counter: *Item*, *Tertio* I condemne as naught, the ſtanding in the ſixt a whole briefe together in the third bar in the counter & tenor parts, for though it be true and withal other ſhift enough to be had, yet be thoſe vnperfect cords, ſeldome vſed of the skilfull, except when ſome perfect commeth immediatlie after them, and there for being taken but to ſweeten the muſicke, though they make great varietie they muſt not be holden out in length, and ſtood vpon ſo long as others, but lightlie touched and ſoaway. Beſides, in manie parts if the ſixth be ſo ſtood vpon it will be the harder to make good parts to them. *Item*, *Quarto* I condemne the ſtanding in the vniſon a whole ſemibriefe in the laſt note of the ſeuenth bar in the treble and counter parts, where you muſt note that the fault is in the treble and not in the counter. Laſtlie, I condemne two fiftes in the penulte and laſt notes of the tenth bar in the treble and tenor parts: likewiſe, that cloſe of the tenor is of the ancient blocke, which is now growne out of faſhion, becauſe it is thought better & more cõmendable to come to a cloſe deliberately with drawing and binding deſcant, then ſo ſuddenly to cloſe, except you had an *exone* or Amen to ſing after it. How ſaie you (M.) haue *I* not ſaid prettely wel to my young maiſters leſſon.

Faults in the leſſon Precedent.

Ma. In deede you haue ſpied well, but yet there bee two thinges which haue eſcaped your ſight.

Pol. It may be it paſt my skill to perceiue them, but *I* pray you which be thoſe two?

More faults in the leſſon precedent.

Ma. The taking of a Cadence in the end of the fifth barre, and beginning of the next, which might either haue beene below in the tenor or aboue in the treble, and is ſuch a thing in all muſicke, as of all other things muſt not bee left out, eſpeciallie in cloſing eyther paſsing in the middeſt of a ſong or ending; for though it were but in two partes yet would it grace the muſicke, & the oftner it were vſed, the better the ſong or leſſon would be: much more in many parts: and in this place it had beene far better to haue left out any cords whatſoeuer then the Cadence: and though you would keepe all the foure parts as they be, yet if you ſing it in *G ſol re ut*, either in the treble or tenor, it wold make a true fifth part to them. The Cadence likewiſe is left out where it might haue beene taken in the ninth bar and counter part, which if it had beene taken would haue cauſed the Tenor to come vp neerer to the counter, and the counter to the treble, and thereby ſo much the more haue graced the muſicke.
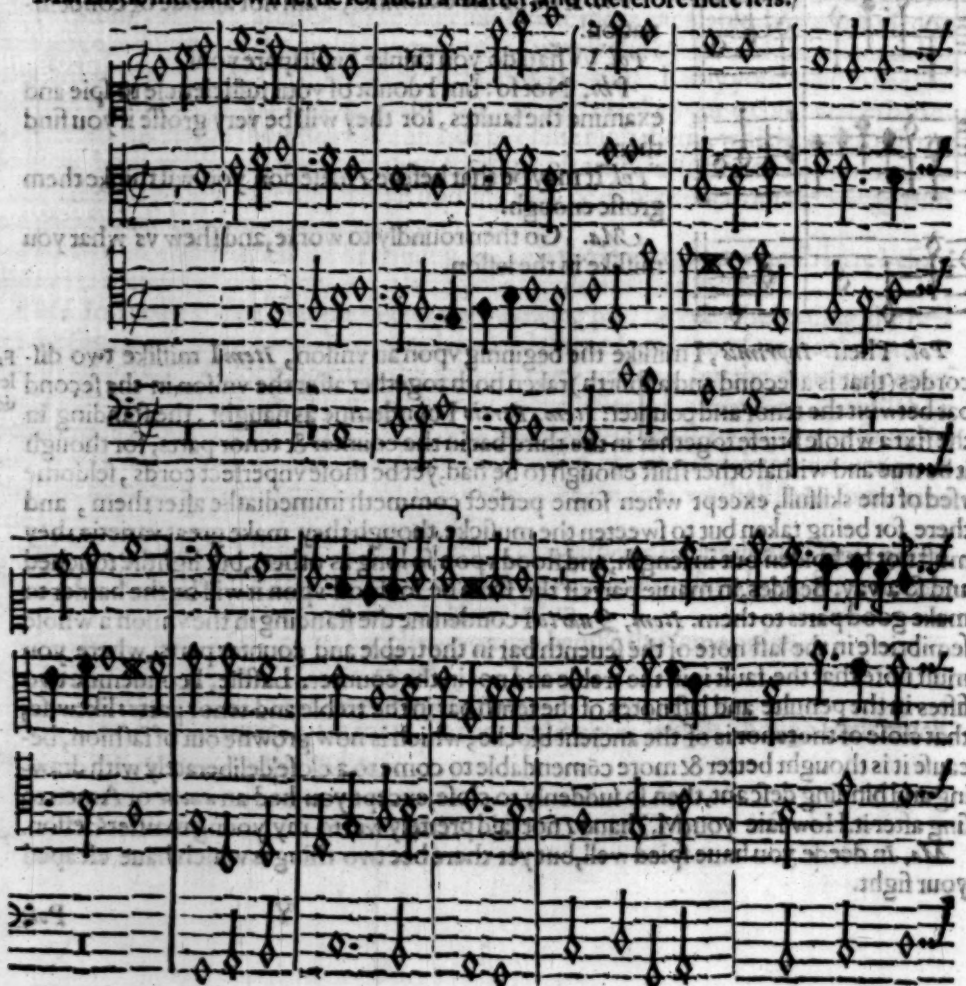
Phi. It greeues me that he ſhould haue found ſo many holes in my cote, but it may be that he hath bin taken with ſome of thoſe faultes himſelfe in his laſt leſſon, and ſo might the more eaſely find them in mine.
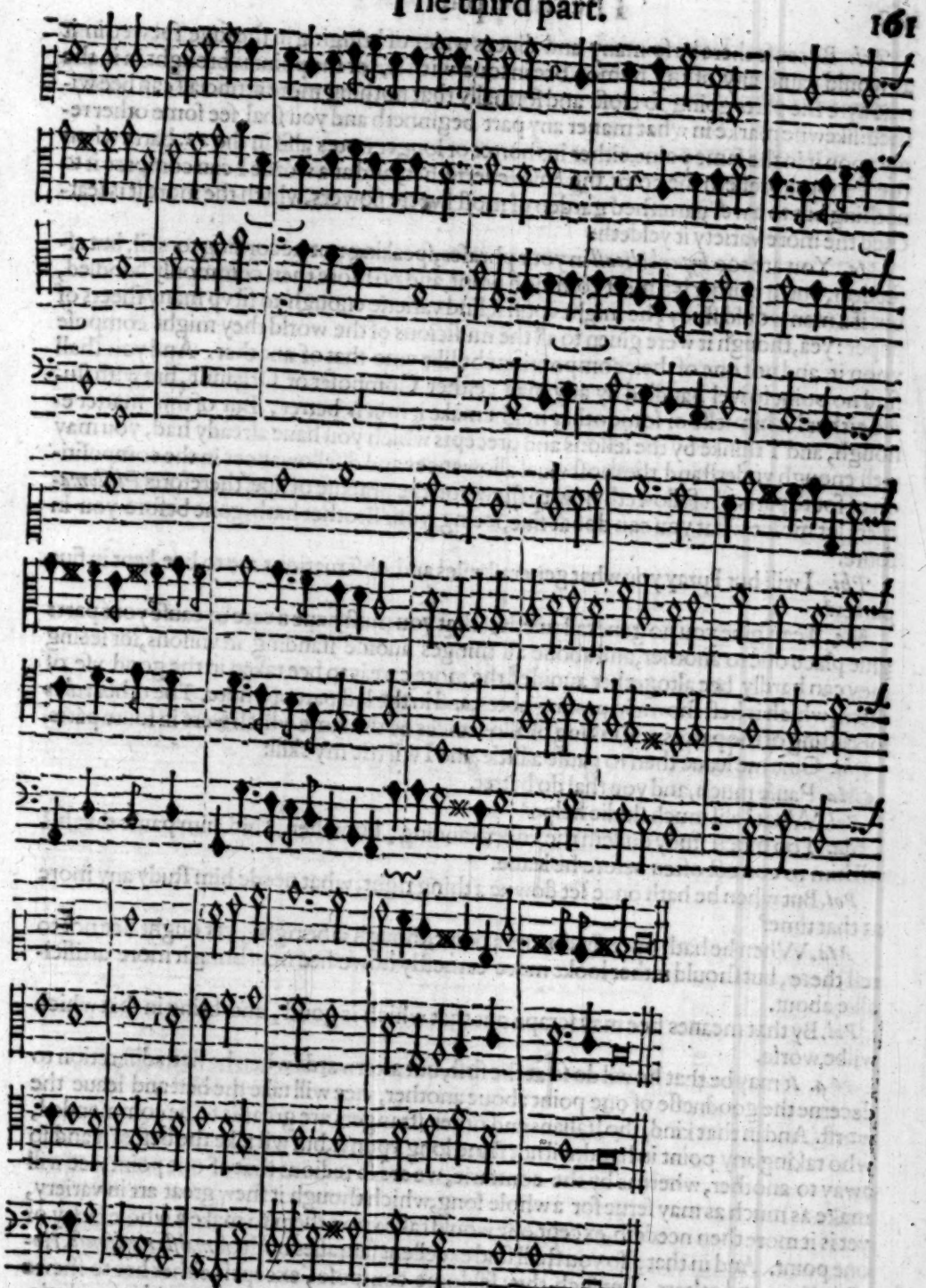
Ma, You may peruſe his leſſon and ſee that.

Pol. But (ſir) ſeeing both wee haue tried our skill vpon one point, I pray you take the ſame point and make ſomething of it which we may imitate, for *I* am ſure my brother wil be as willing to ſee it as I.

Phi. And more willing (if more may be) therefore let vs intreat you to do it.

Ma. Little intreatie wil ſerue for ſuch a matter, and therefore here it is.





Pol. In mine opinion hee who can but rightly imitate this one leſſon may be counted a good muſicion.

Phi. Why ſo?

Pol. Becauſe there be ſo many and diuers waies of bringing in the ſuge ſhewed in it as would cauſe any of my humor bee in loue with it, for the point is brought in in the true ayre the parts going ſo cloſe and formally that nothing more artificiall can bee wiſhed: likewiſe marke in what maner any part beginneth and you ſhal ſee ſome other reply vpon it in the ſame point, either in ſhorter or longer notes alſo in the 22. barre when the Tenor expreſſeth the point, the baſe reuerteth it, and at a worde I can compare it to nothing but to a wel garniſhed garden of moſt ſweete flowers, which the more it is ſearched the more variety it yeldeth.

Ma. You are too *hyperbolicall* in your phraſes, ſpeaking not according to skil, but affection, but in truth it is a moſt common point, and no more then commonly handled, but if a man would ſtudy, he might vpon it find varietie enough to fil vp many ſheets of paper: yea, though it were giuen to all the muſicions of the world they might compoſe vpon it, and not one of their compoſitions be like vnto that of another. And you ſhall find no point ſo wel handled by any man, either Compoſer or Organiſt, but with ſtudie either he himſelfe or ſome other might make it much better. But of this matter enough, and I thinke by the leſſons and precepts which you haue already had, you may well enough vnderſtand the moſt vſual allowances and diſallowances in the compoſition of foure parts. It followeth now to ſhew you the practiſe of fiue, therefore (*Philomathes*) let me ſee what you can doe at fiue, ſeeing your Brother hath gone before you in foure.

Phi. I wil: but I pray you what generall rules and obſeruations are to bee kept in fiue partes?

Ma. I can giue you no generall rule, but that you muſt haue a care to cauſe your parts giue place one to another, and aboue all thinges auoide ſtanding in vniſons, for ſeeing they can hardly bee altogether auoided the more care is to bee taken in the good vſe of them, which is beſt ſhown in paſſing notes, and in the laſt part of a note. The other rules for caſting of the partes and taking of allowances be the ſame which were in foure parts.

Phi. Giue me leaue then to pauſe a little, and I wil trie my skill:

Ma. Pauſe much, and you ſhal do better.

Pol. What? wil much ſtudie helpe?

Ma. Too much ſtudy dulleth the vnderſtanding, but when *I* bid him pauſe much, I wil him to correct often before he leaue.

Pol. But when he hath once ſet downe a thing right, what neede him ſtudy any more at that time?
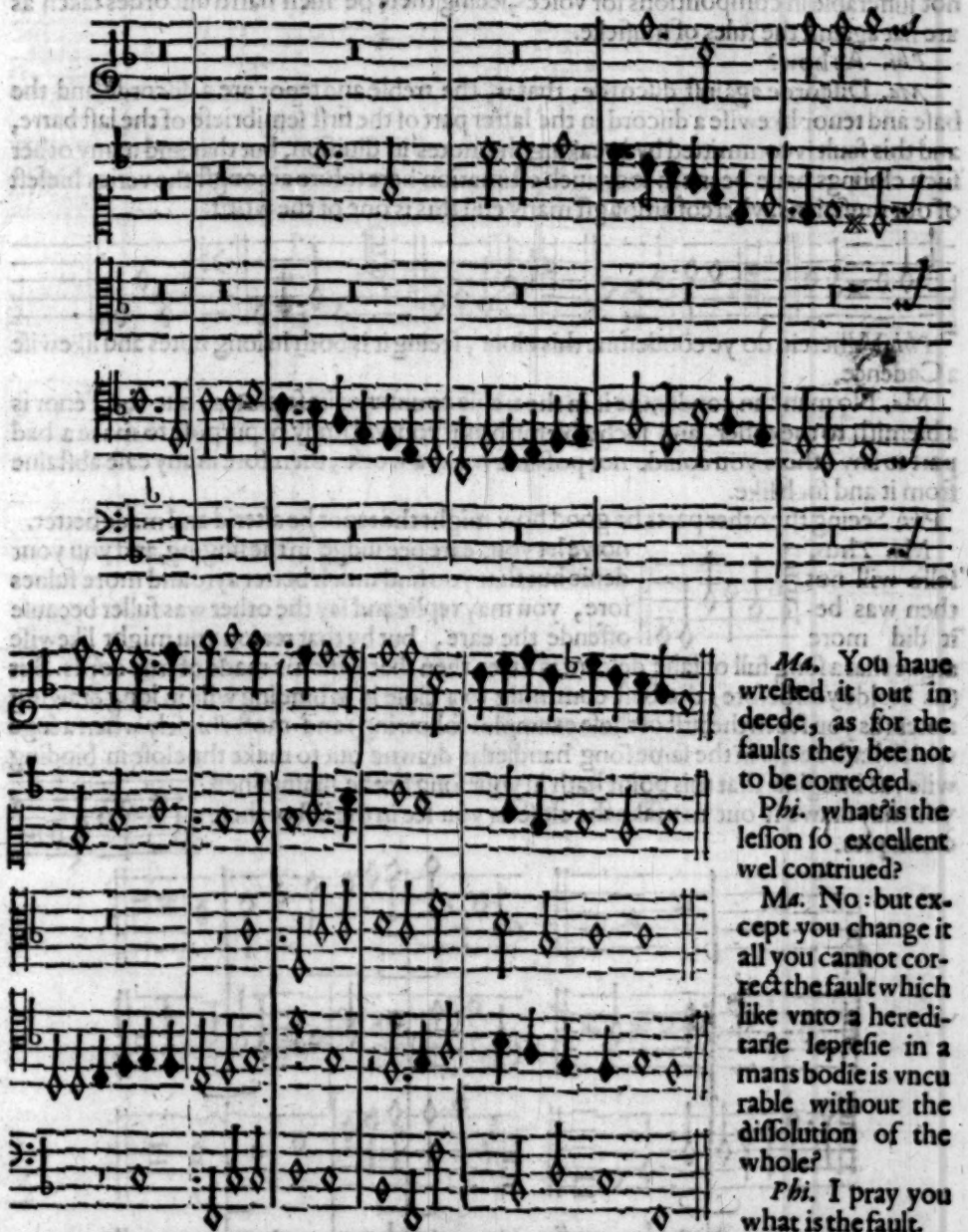
Ma. When he hath once ſet downe a point, though it be right, yet ought hee not to reſt there, but ſhould rather looke more earneſtly howe hee may bring it more artificiallie about.

Pol. By that meanes hee may ſcrape out that which is good, and bring in that which wilbe worſe.

Ma. *It* may be that he wil do ſo at the firſt, but afterwards when he hath diſcretion to decerne the goodneſſe of one point aboue another, hee will take the beſt and leaue the worſt. And in that kind, the Italians and other ſtrangers are greatlie to be commended, who taking any point in hand, wil not ſtand long vpon it, but wil take the beſt of it and ſo away to another, whereas by the contrarie, we are ſo tedious that of one point wee will make as much as may ſerue for a whole ſong, which though it ſhew great art in variery, yet is it more then needeth, except one would take vpon them to make a whole fancy of one point. And in that alſo you ſhall find excellent fantaſies both of *maiſter Alfonſo*, *Horatio Vecci*, and others. But ſuch they ſeldome compoſe, except it either bee to ſhewe their varietie at ſome odde time to ſee what may be done vpon a point without a dittie, or at the requeſt of ſome friend, to ſhew the diuerſitie of ſundrie mens vaines vpon one ſubiect. And though the Lawyers ſay that it were better to ſuffer a hundred guilty perſons

ſons eſcape them to puniſh one guiltes, yet ought a muſicion rather blotte out twentie good points then to ſuffer one point paſſe in his compoſitions vnartificially brought in.

Phi. I haue at length wreſted out a way, I pray yon ſir peruſe it and correct the faults.



Ma. You haue wreſted it out in deede, as for the faults they bee not to be corrected.

Phi. what is the leſſon ſo excellent wel contriued?

Ma. No: but except you change it all you cannot correct the fault which like vnto a hereditarie lepreſie in a mans bodie is vncurable without the diſſolution of the whole?

Phi. I pray you what is the fault.

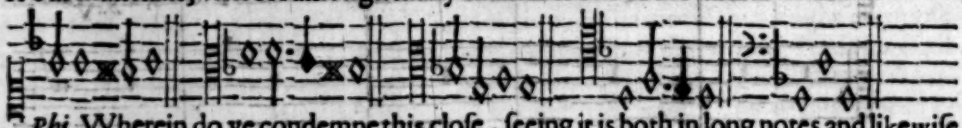
Ma. The compaſſe, for as it ſtandeth you ſhall hardly finde fiue ordinarie voices to ſing it, and is it not a ſhame for you being tould of that fault ſo many times before, to fall into it now againe? for if you marke your fift bar, you may eaſely put three parts betwixt your meane and tenor, and in the eight bar you may put likewiſe three parts betweene your treble and meane, groſſe faults and only committed by negligence, your laſt notes

of

of the ninth bar and first of the next are two fifts in the treble, and meane parts, and your two last bartes you haue robde out of the capcase of some olde Organist, but that close though it fit the singer as that the deformitie whereof may be hidden by slurrish, yet is it not sufferable in compositions for voices, seeing there be such harsh discordes taken as are flat against the rules of musicke.

Phi. As how?

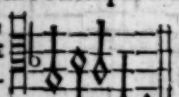
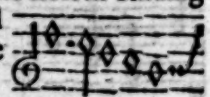
Ma. Discorde against discorde, that is, the treble and tenor are a discorde, and the base and tenor likewise a discord in the latter part of the first semibriefe of the last barre, and this fault is committed by breaking the notes in diuision, but that and many other such closings haue beene in too much estimation heretofore amongst the verie chiefest of our musicians, whereof amongst many euil this is one of the worst.
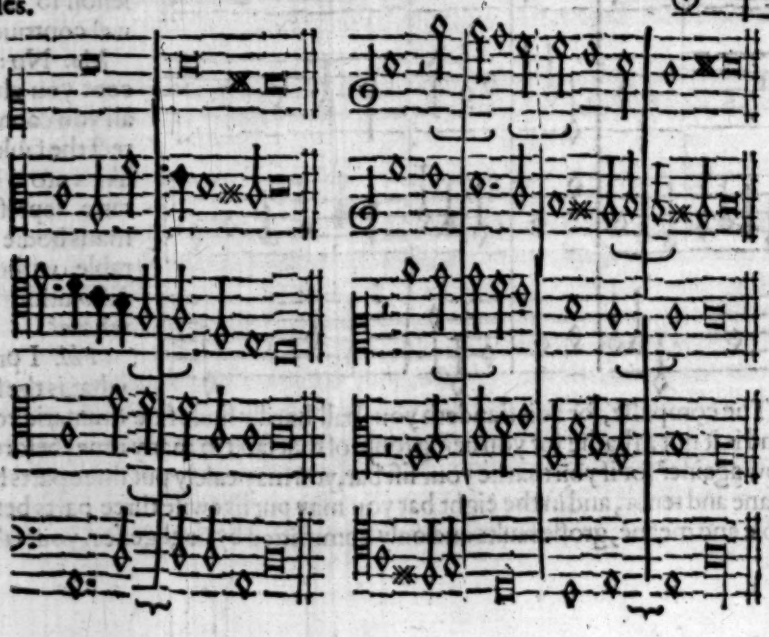


Phi. Wherein do ye condemne this close, seeing it is both in long notes and likewise a Cadence.

Ma. No man can condemne it in the treble counter or base partes, but the Tenor is a blemish to the other, and such a blemish as if you will study of purpose to make a bad part to any others you coulde not possible make a worse, therefore in any case abstaine from it and such like.
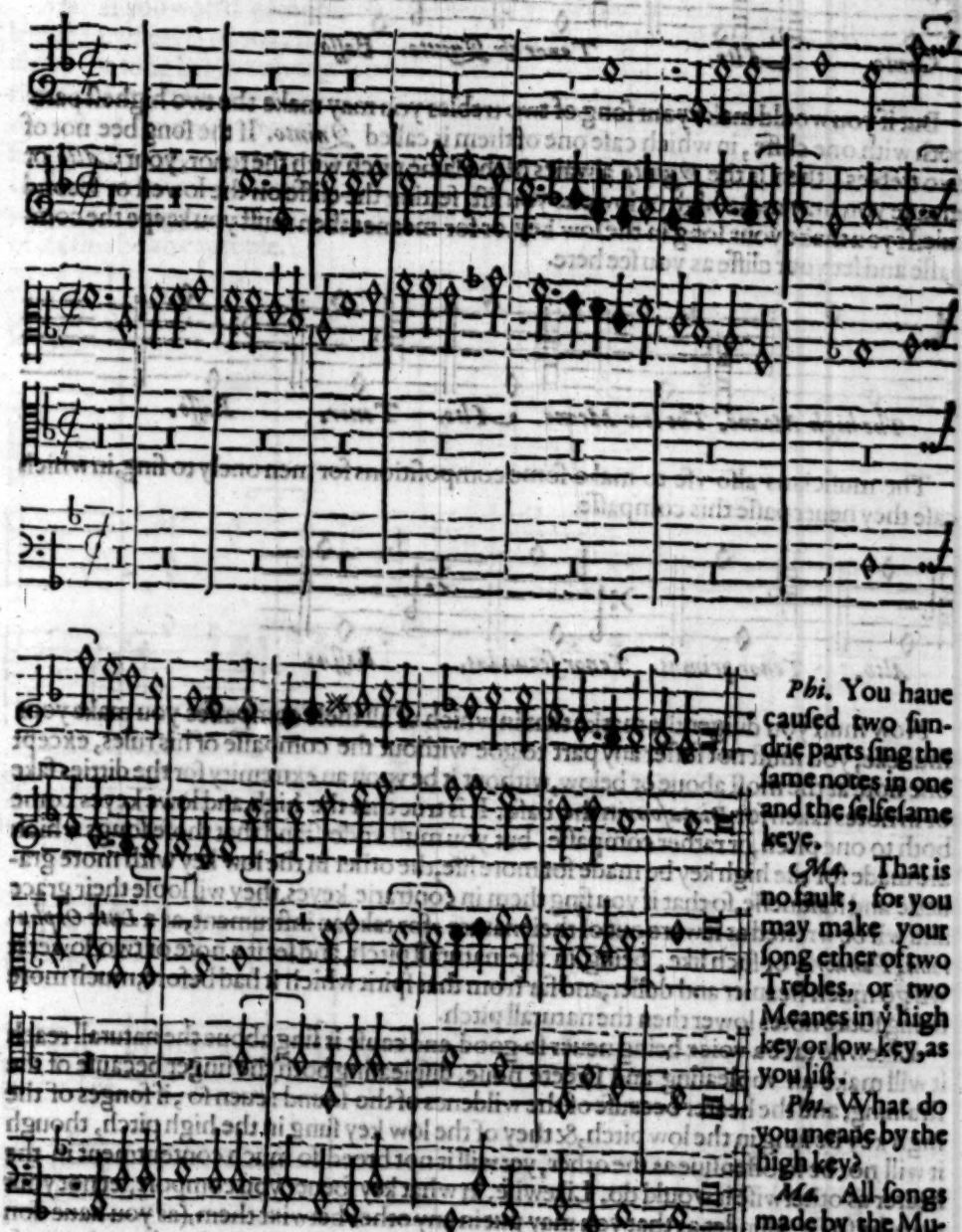
Phi. Seeing the other parts be good how might the tenor be alterid and made better.

Ma. Thus,  nowe let your eare bee iudge in the singing, and you your selfe will not denie but that you find much better ayre and more fulnes then was before, you may replie and say the other was fuller because it did more offende the eare, but by that reason you might likewise argue that a song full of false descant is fuller then that which is made of true cords. But (as I tolde you before) the best comming to a close is in binding wise in long drawing notes (as you see in the first of these examples following) and most chiefely when a fuge which hath beene in the same song handled is drawne out to make the close in binding wise, as imagine that this point hath in your song beene maintained you may drawe it out to make the close as you see in the last of these examples. 



Phi. I pray you take the fuge of my leſſon, and ſhew me how it might haue beene followed better.

Ma. Manie waies, and thus for one.
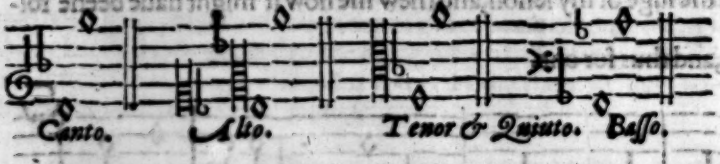


Phi. You haue cauſed two ſundrie parts ſing the ſame notes in one and the ſelfeſame keye.
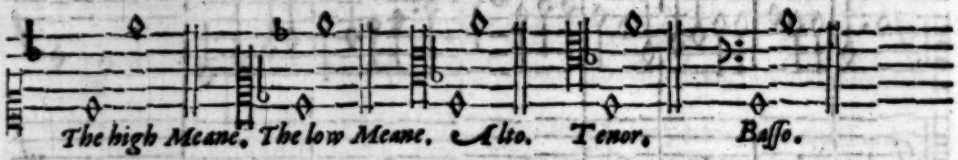
Ma. That is no fault, for you may make your ſong ether of two Trebles, or two Meanes in ỹ high key or low key, as you liſt.

Phi. What do you meane by the high key?
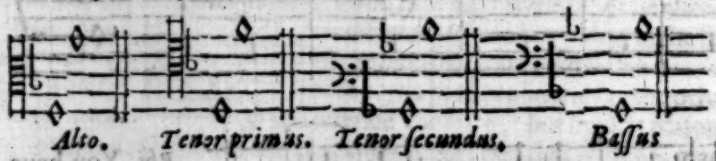
Ma. All ſongs made by the Muſicians, who make ſongs by diſcretion, are either in the high key or in the lowe key. For if you make your ſong in the high key, here is the compaſſe of your muſicke, with the forme of ſetting the cliffes for euery part.



But if you would make your ſong of two trebles you may make the two higheſt parts both with one cliffe, in which caſe one of them is called *Quinto*. If the ſong bee not of two trebles, then is the *Quinto* alwaies of the ſame pitch with the tenor, your *Alto* or meane you may make high or lowe as you liſt, ſetting the cliffe on the loweſt or ſecond rule. If you make your ſong in the low key, or for meanes then muſt you keepe the compaſſe and ſet your cliffe as you ſee here.



The muſicians alſo vſe to make ſome compoſitions for men onely to ſing, in which caſe they neuer paſſe this compaſſe.
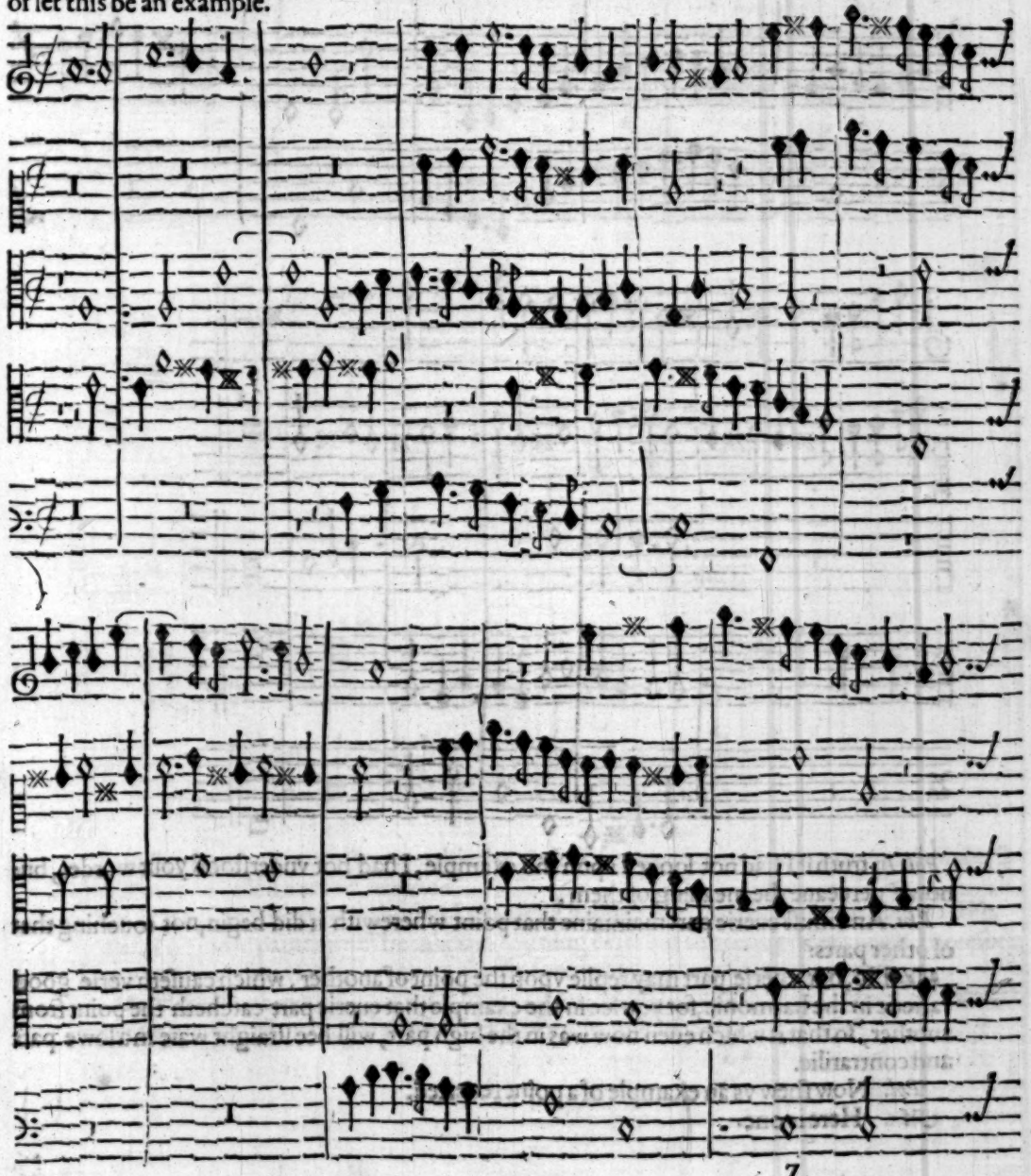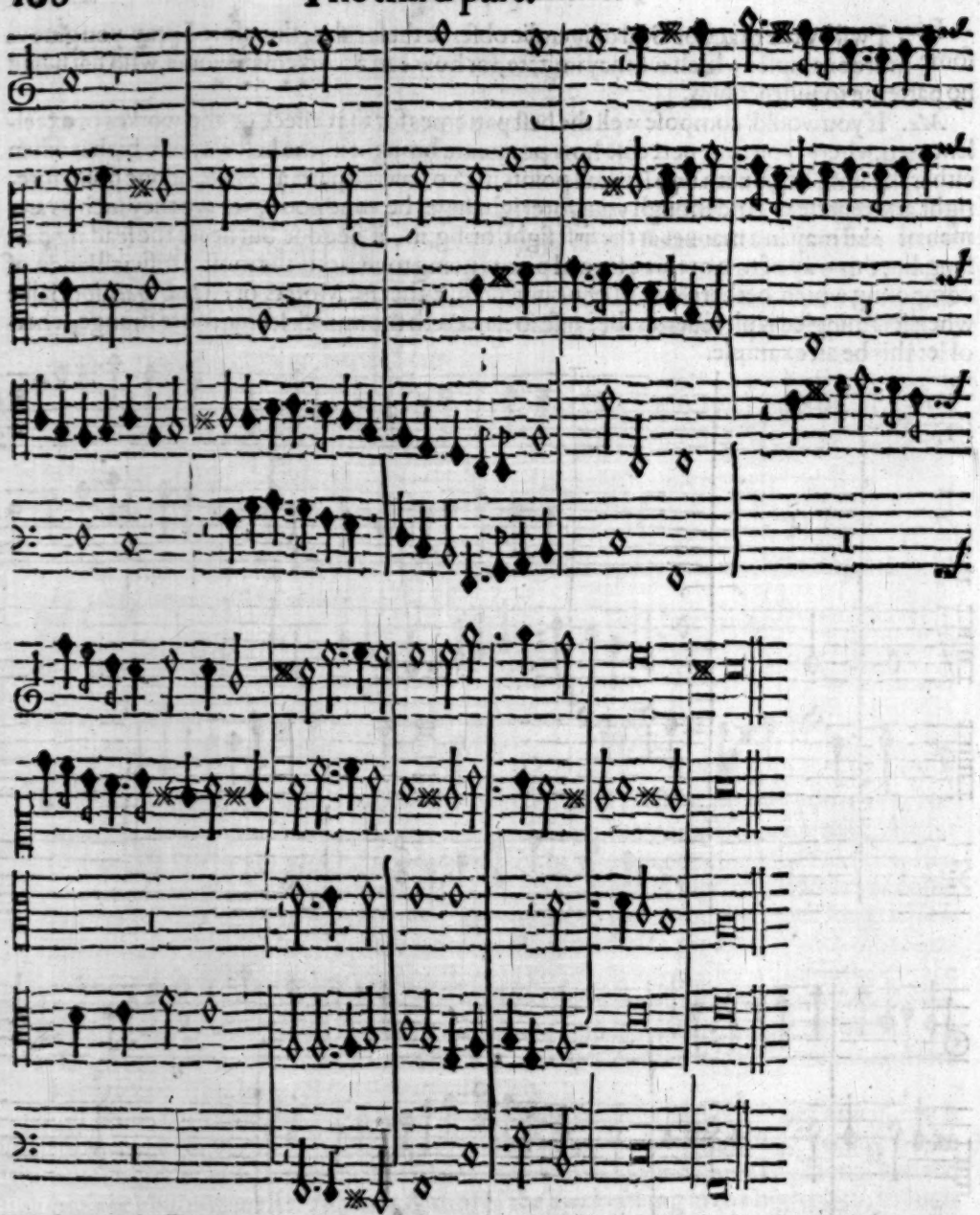


Now muſt you diligentlie marke that in which of all theſe compaſſes you make your muſicke, you muſt not ſuffer any part to goe without the compaſſe of his rules, except one note at the moſt aboue or below, without it be vpon an extremity for the ditties ſake or in notes taken for *Diapaſons* in the baſe. It is true that the high and lowe keyes come both to one pitch, or rather compaſſe, but you muſt vnderſtand that thoſe ſongs which are made for the high key be made for more life, the other in the low key with more grauetie and ſtaidneſſe, ſo that if you ſing them in contrarie keyes, they will looſe their grace and wil be wreſted as it were out of their nature: for take an inſtrument, as a *Lute Orpharion*, *Pandora*, or ſuch like, being in the naturall pitch, and ſet it a note or two lower it wil go much heauier and duller, and far from that ſpirit which it had before, much more being foure notes lower then the naturall pitch.

Likewiſe take a voice being neuer ſo good, and cauſe it ſing aboue the naturall reach it will make an vnpleaſing and ſweete noiſe, diſpleaſing both the ſinger becauſe of the ſtraining, and the hearer becauſe of the wildenes of the ſound: euen ſo, if ſonges of the high key be ſung in the low pitch, & they of the low key ſung in the high pitch, though it will not be ſo offenſiue as the other, yet will it not breed ſo much contentment in the hearer as otherwiſe it would do. Likewiſe, in what key ſoeuer you compoſe, let not your parts be ſo far aſunder as that you may put in any other betwixt them, (as you haue don in your laſt leſſon) but keepe them cloſe together, and if it happen that the point cauſe them go an eight one from the other (as in the beginning of my example you may ſee) yet let them come cloſe together againe, and abone all thinges keepe the ayre of your key (be it in the firſt tune, ſecond tune, or other) except you bee by the wordes forced to beare it, for the Dittie (as you ſhall know hereafter) will compell the author many times to admit great abſurdities in his muſicke, altering both time, tune, cullour ayre and what ſoeuer elſe, which is commendable ſo hee can cunninglie come into his former ayre againe.

Phi. I wil by the grace of God diligentlie obſerue theſe rules, therefore I pray you giue vs ſome more examples which we may imitate, for how can a workeman worke, who hath had no patterne to inſtruct him.

Ma. If you would compoſe well the beſt patternes for that effect or the workes of excellent men, wherin you may perceiue how points are brought in, the beſt way of which is when either the ſong beginneth two ſeuerall points in two ſeuerall parts at once, or one point foreright and reuerted. And though your foreright fuges be verie good, yet are they ſuch as any man of skil may in a manner at the firſt ſight bring in, if hee doe but heare the leading part ſung: but this way of two or three ſeueral points going together is the moſt artificiall kinde of compoſing which hetherto hath beene inuented, either for Motets or *Madrigals*, ſpeciallie when it is mingled with reuertes, becauſe ſo it maketh the muſick ſeeme more ſtrange, wherof let this be an example.
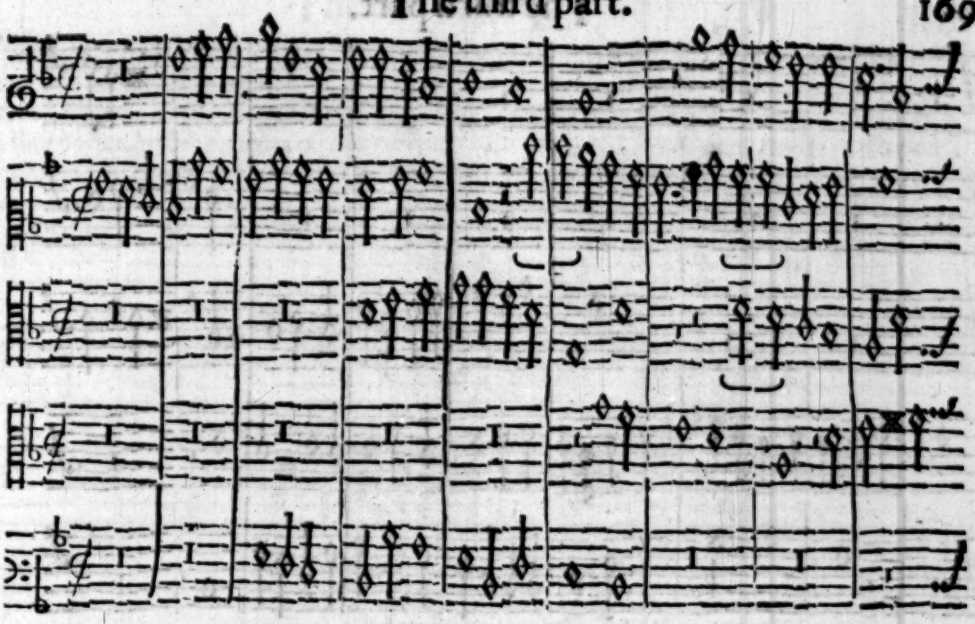




Pol. In truth if I had not looked vpon the example, I had not vnderſtood your wordes, but now *I* perceaue the meaning of them.
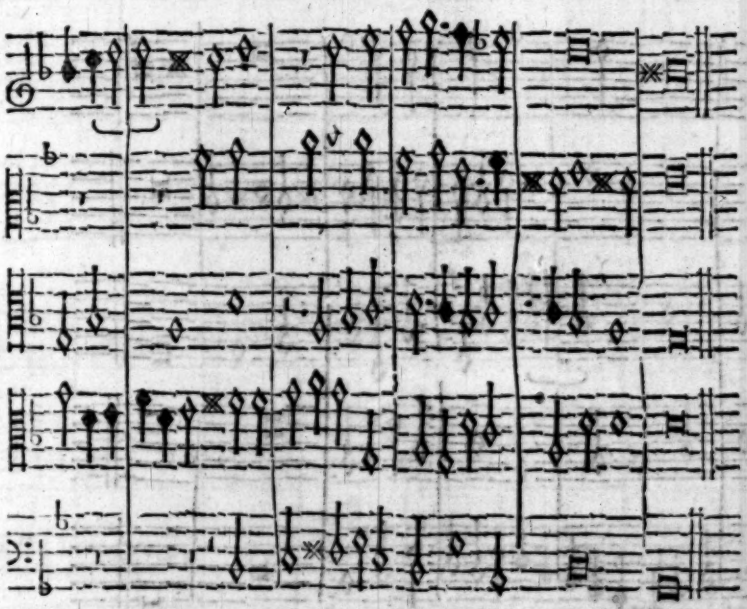
Phi. And muſt euerie part maintaine that point wherewith it did begin, not touching that of other parts?

Ma. No, but euerie part may replie vpon the point of another, which cauſeth verie good varietie in the harmonie, for you ſee in the example that euerie part catcheth the point from another, ſo that it which euen now was in the high part, will bee ſtraight waie in a lowe part and contrarilie.

Pol. Now ſhew vs an example of a point reuerted.

Ma. Here is one.
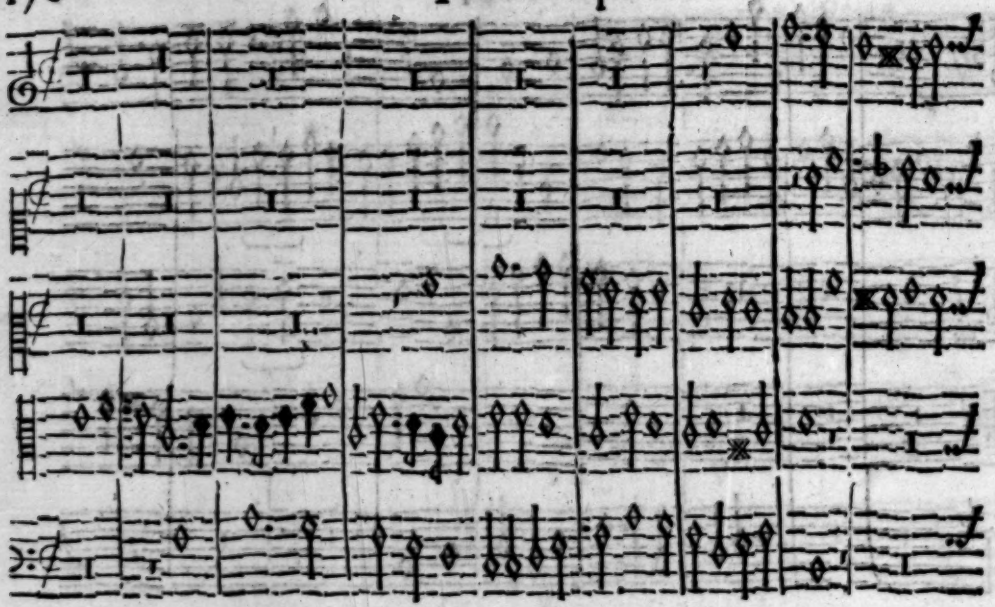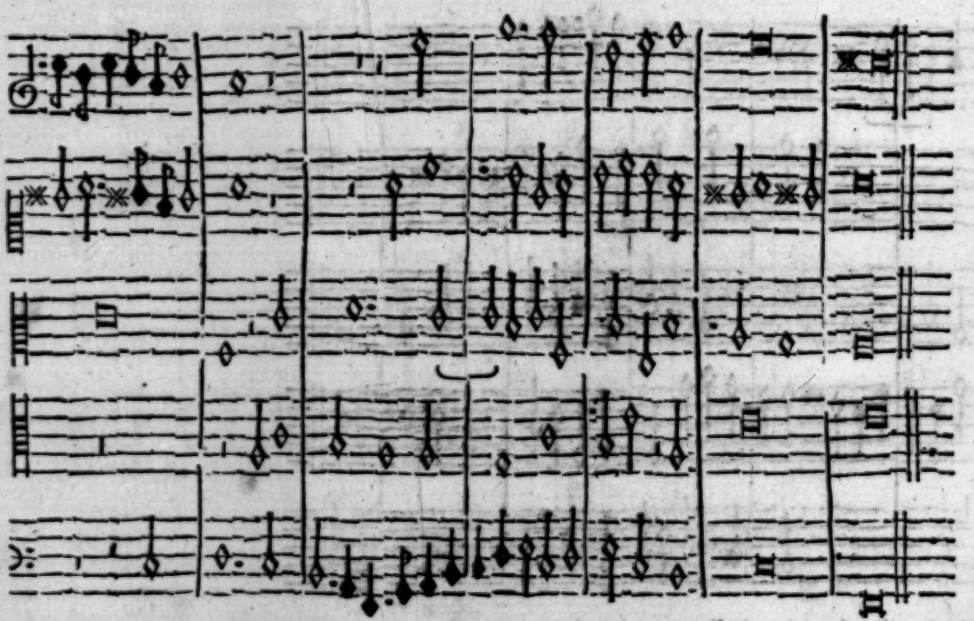




Pol. Brother here is a leſſon worthie the noting, for euerie part goeth a contrarie waie, ſo that it may be called a reuert reuerted.

Phi. It is eaſie to be vnderſtood, but I am afraid it wil carrie great deficultie in the practiſe.

Pol. The more paines muſt be taken in learning of it, but the time paſſeth away, therefore I pray you (Sir) giue vs another example of a foreright point without anie reuerting.

Ma. Here is one, peruſe it for theſe maintaining of long pointes, either foreright or reuert are verie good in Motets, and al other kinds of graue muſicke.





Phi. Here be good muſicians, but in the ninth bar there is a diſcord ſo taken, and ſo mixed with flats and ſharps as I haue not ſeene any taken in the like order.

Pol. You muſt not thinke but that our maſter hath ſome one ſecret in compoſition which is not common to euery ſcholler, and though this ſeeme abſurd in our dul and weake iudgement, yet out of doubt our maſter hath not ſet it downe to vs without iudgement.
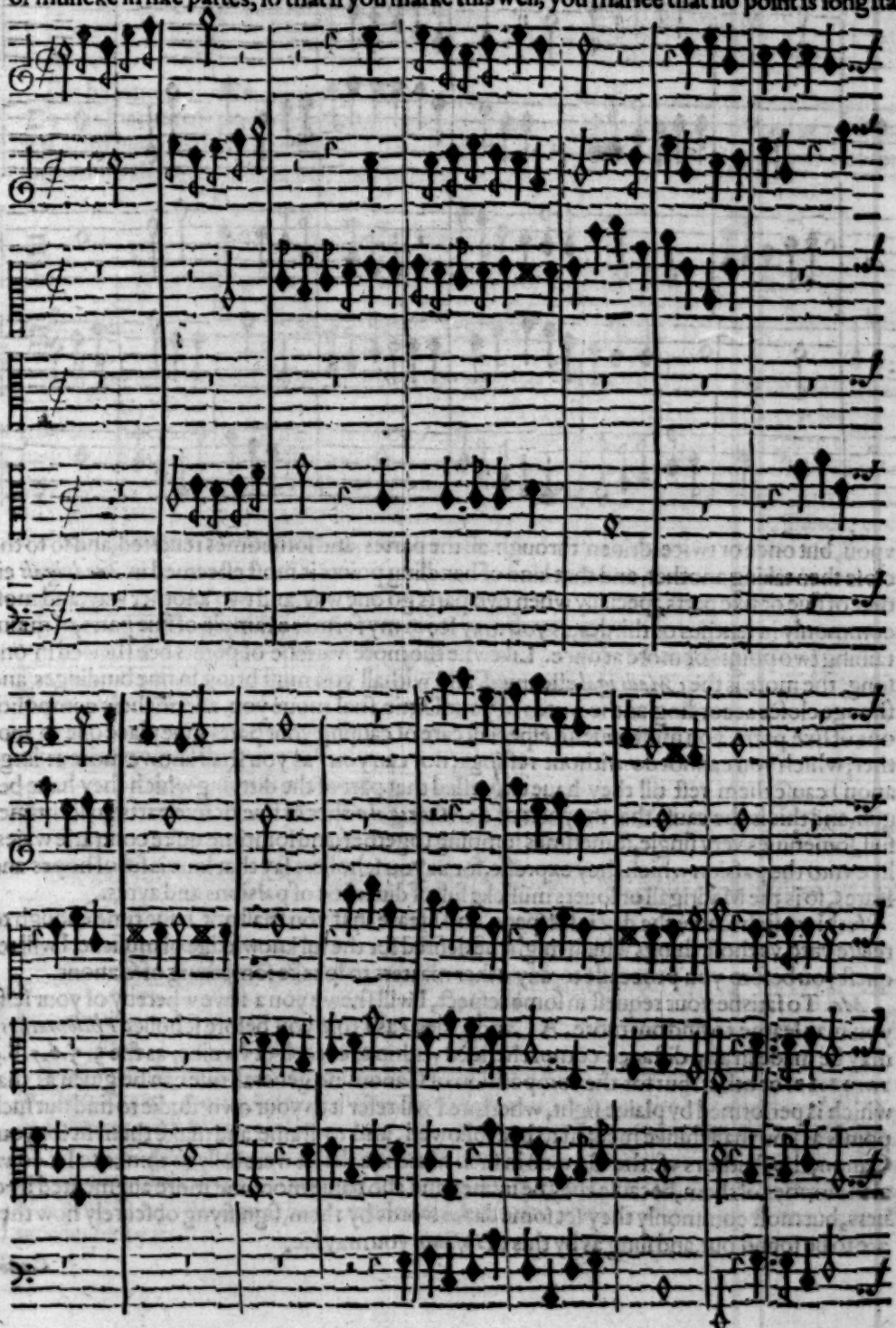
Phi. Yet if it were lawfull for me to declare mine opinion, it is ſcant tolerable.
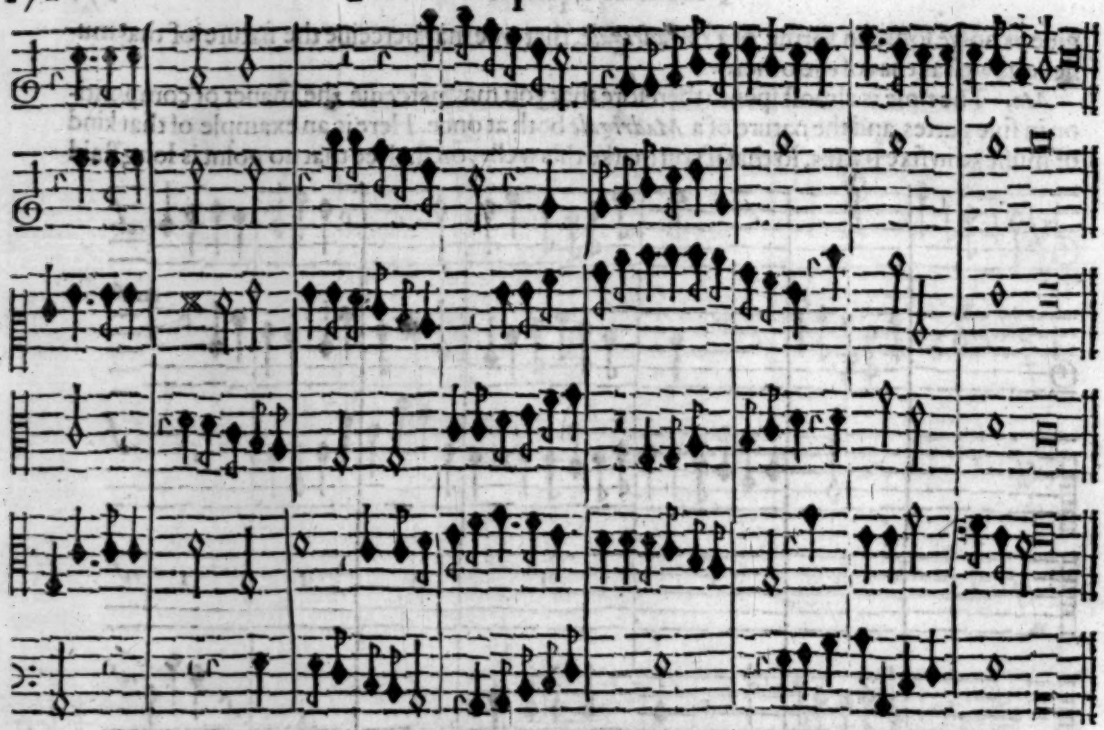
Ma. It is not onely tollerable but commendable, and ſo much the more commendable as it is far from the common and vulgar vaine of cloſing, but if you come to peruſe the works of excellent muſicians you ſhall finde many ſuch bindings, the ſtrangeneſſe of the inuention of which, chiefelie cauſed them to be had in eſtimation amongſt the skilful.

Pol. You haue hetherto giuen vs all our examples in Motets maner, therefore I pray you

giue vs nowe ſome in forme of a *Madrigale*, that wee may perceiue the nature of that muſicke as well as that of the other.

Ma. The time is almoſt ſpent: therefore that you may perceiue the maner of compoſition in ſixe partes, and the nature of a *Madrigale* both at once. Here is an example of that kind of muſicke in ſixe partes, ſo that if you marke this well, you ſhal ſee that no point is long ſtaid





vpon, but once or twice driuen through all the partes, and ſometimes reuerted, and ſo to the cloſe then taking another, and that kind of handling points is moſt eſteemed in *Madrigals* either of fiue or ſixe parts, ſpecially when two parts go one way, and two another way, and moſt commonly in tenthes or thirdes, as you may ſee in my former example of fiue parts, of maintaining two points or more at once. Likewiſe the more varietie of points bee ſhewed in one ſong, the more is the *Madrigal* eſteemed, and withall you muſt bring in fine bindinges and ſtrange cloſes according as the words of your Dittie ſhal moue you, alſo in theſe compoſitions of ſixe parts, you muſt haue an eſpeciall care of cauſing your parts giue place one to another, which you cannot do without reſtings, nor can you (as you ſhall knowe more at large anon) cauſe them reſt till they haue expreſſed that part of the dittying which they haue begun, and this is the cauſe that the parts of a *Madrigal* either of fiue or ſixe parts go ſomtimes full, ſometimes very ſingle, ſometimes iumping together, and ſomtime quite contrarie waies, like vnto the paſsion which they expreſſe, for as you ſcholler ſay that loue is ful of hopes and feares, ſo is the Madrigall or louers muſicke full of diuerſitie of paſsions and ayres.

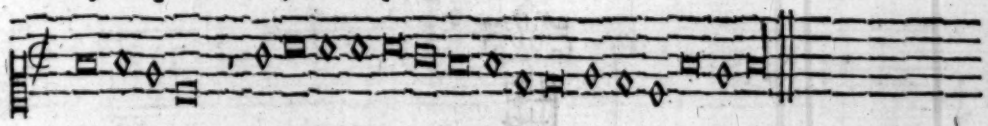
Phi. Now ſir becauſe the day is far ſpent, and I feare that you ſhall not haue time enough to relate vnto vs thoſe things which might be deſired for the ful knowledge of muſicke, I will requeſt you before you proceede to any other matters to ſpeake ſomething of Canons.

Ma. To ſatisfie your requeſt in ſome reſpect, I will ſhewe you a fewe whereby of your ſelfe you may learne to find out more. A Canon then (as I told you before ſcholler *Philomathes*) may be made in any diſtance comprehended within the reach of ỹ voice, as the 3. 5. 6. 7. 8. 9 10. 11. 12. or other. but for the compoſition of Canons no generall rule can be giuen as that which is performed by plaine ſight, wherfore I wil refer it to your own ſtudie to find out ſuch points as you ſhall thinke meeteſt to bee followed, and to frame and make them fit for your Canon, the Authors vſe the Canons in ſuch diuerſitie that it were folly to thinke to ſet down al the formes of them, becauſe they be infinet, and alſo dailie more and more augmented by diuers, but moſt commonly they ſet ſome darke words by them, ſignifiyng obſcurely how they are to be found out, and ſung as by this of *Iuſquin* you may ſee.

Canon
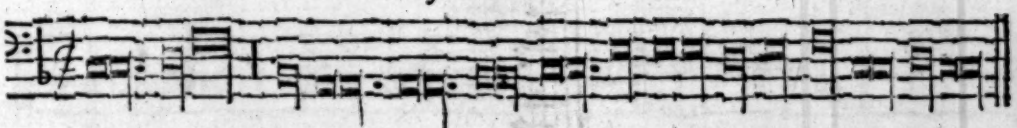
Canon.

In gradus vndenos deſcendant multiplicantes.
Conſimilique modo creſcant antipodes vno.
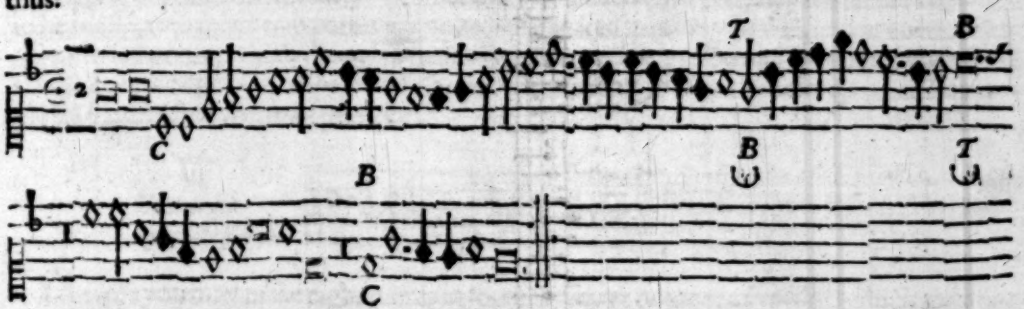


For he ſetting downe a ſong of foure parts, hauing prickt all the other partes at length, ſetteth this for the baſe, and by the word *Antipodes* you muſt vnderſtand *per arſin & theſin* thogh the word *multiplicantes* bee to obſcure a direction to ſignifie that euerie note muſt bee foure times the value of it ſelfe, as you may perceiue by this
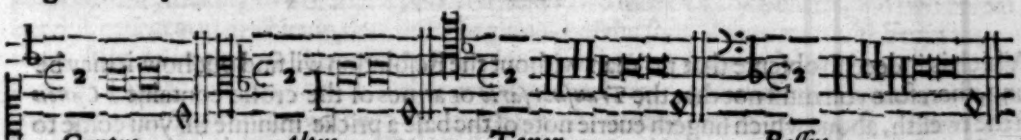
Reſolution.
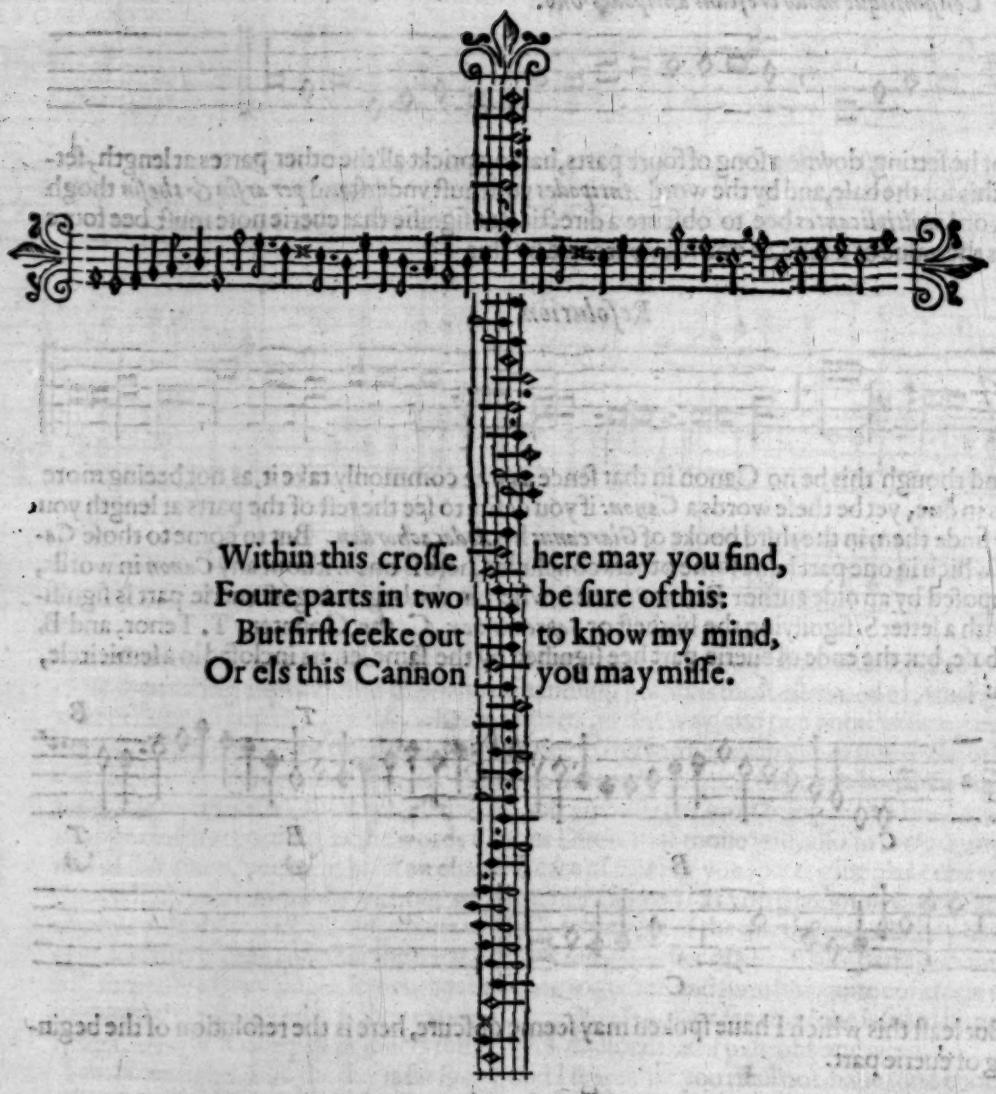


And though this be no Canon in that ſence as wee commonly take it, as not beeing more parts in one, yet be theſe words a *Canon:* if you deſire to ſee the reſt of the parts at length you may finde them in the third booke of *Glareanus* his *dodecachordon*. But to come to thoſe *Canons* which in one part haue ſome others concluded, here is one without any *Canon* in words, compoſed by an olde author *Petrus Platensis*, wherein the beginning of euerie part is ſignified with a letter S. ſignifying the higheſt or *Saprema vox*, C. the Counter, T. Tenor, and B. the baſe, but the ende of euerie part hee ſignified by the ſame letters incloſed in a ſemicircle, thus:



But leaſt this which I haue ſpoken may ſeeme obſcure, here is the reſolution of the beginning of euerie part.
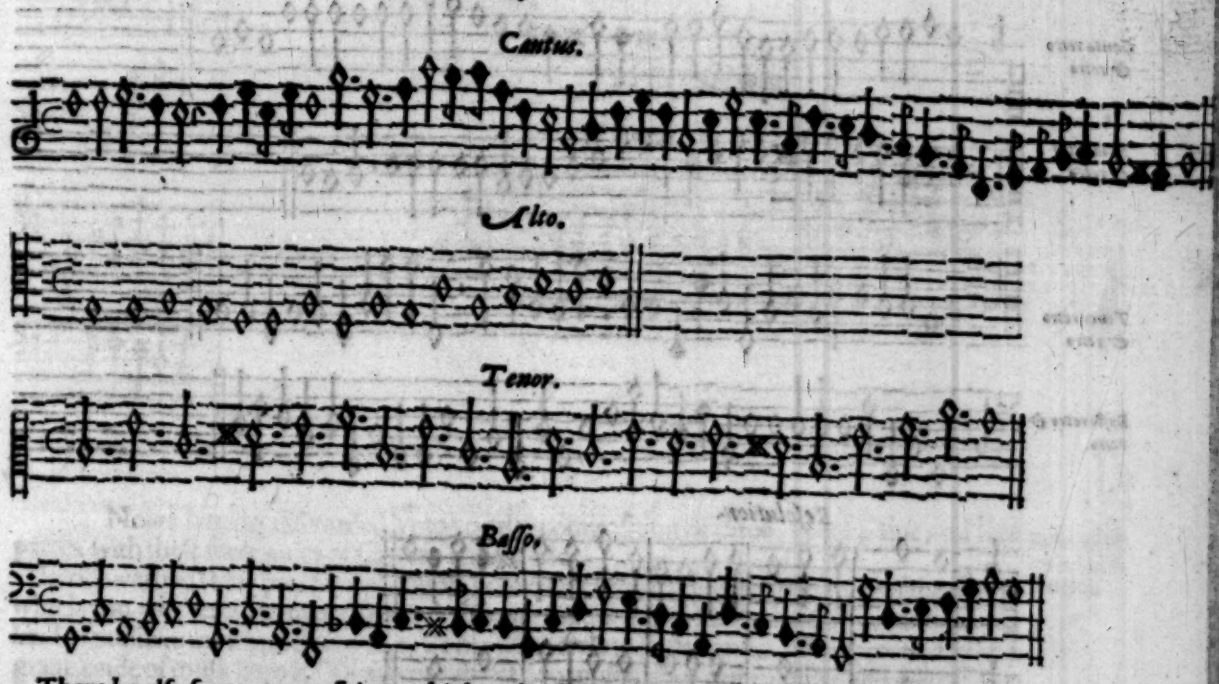


Of this kinde and ſuch like, you ſhall find many both of 2, 3, 4, 5. and ſixe parts, euery where in the works of *Iuſquin*, *Petrus Patenſis*, *Brumel*, & in our time, in the Introductions of *Baſelius* & *Caluiſius* with their reſolutions and rules how to make them, therfore I wil ceaſe to ſpeake any more of them, but many other *Canons* there bee with *ænigmaticall* wordes ſet by them, which not onlie ſtrangers haue vſed, but alſo many Engliſhmen, and *I* my ſelfe (being as your Maro ſaieth *audax inuenta*) for exerciſes did make this croſſe without any cliffes, with theſe wordes ſet by it:
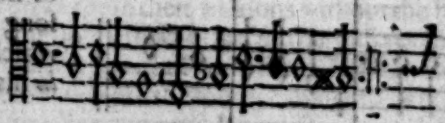


Which is indeed so obscure that no man without the Resolution wil find out how it may be sung, therefore you must not that the *Trausuersarie* or armes of the crosse containe a *Canon* in the twelfth, aboue which singeth euerie note of the base a pricke minime till you come to this signe 𝄋 where it endeth. The *Radius* or staffe of the crosse containeth like wise two partes in one, in the twelfth vnder the treble, singing euerie note of it a semibriefe till it come to this signe as before 𝄋 likewise you must note that all the parts begin together without any resting, as this *Resolution* you may see.

The Reſolution.
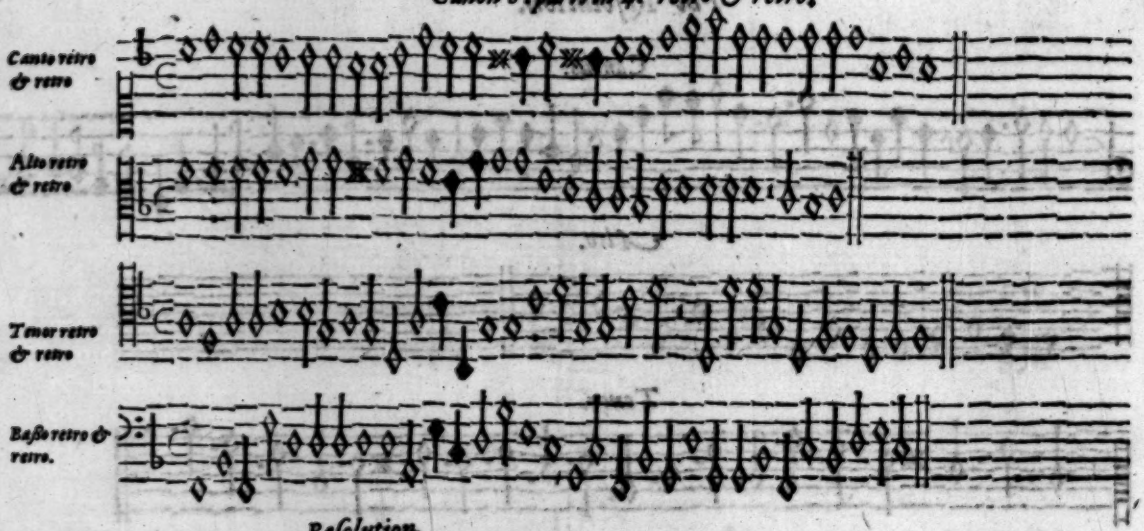


There be alſo ſome compoſitions which at the firſt ſight will ſeeme very hard to bee done, yet hauing the rules of the compoſition of them deliuered vnto you, they wil ſeeme very eaſie to be made, as to make two partes in one, to be repeated as oft as you will, and at euerie repetition to fall a note, which though it ſeeme ſtrange, yet it is performed by taking your finall Cadence one note lower then your firſt note was, making your firſt the cloſe, as in this example by the director you may perceiue.

Canon in epidiateſſaron.
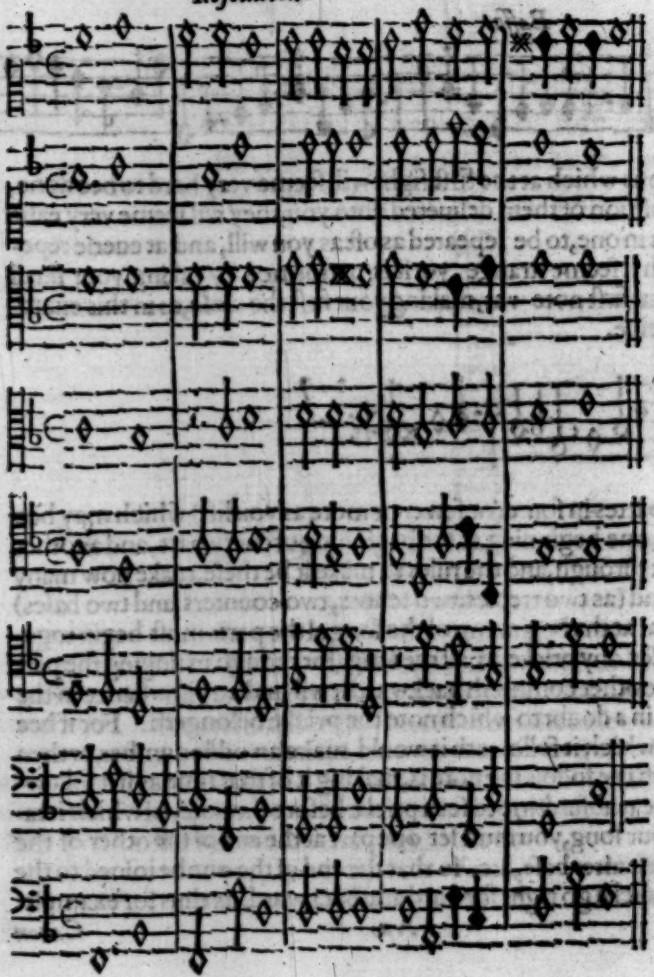


Likewiſe you may make eight partes in foure (or fewer or more as you liſt) which may bee ſung backward & forward, that is, one beginning at the beginning of euery part, and another at the ending, and ſo ſing it quight through, and the rules to make it be theſe, make how many parts you liſt, making two of a kind (as two trebles, two tenors, two counters, and two baſes) but this caueat you muſt haue, that at the beginning of the ſong al the parts muſt begin together full, and that you muſt not ſet any pricke in all the ſong (for though in ſinging the part forward it wil go wel, yet when the other commeth backward it wil make a diſturbance in the muſicke becauſe the ſinger wil be in a doubt to which note the pricke belongeth. For if hee ſhould hould it out with the note which it followeth it would make an odde number, or then he muſt hold it in that tune wherin the following note is, making it of that time as if it followed that note, which would be a great abſurditie to ſet a pricke before the note, of which it taketh the time; hauing ſo made your ſong, you muſt ſet one part at the end of the other of the ſame kind (as treble after treble, baſe after baſe, &c.) ſo that the end of the one be ioined to the end of the other, ſo ſhall your muſicke go right forward and backward, as thus for example.

Canon 8. parts in 4. retro & retro.
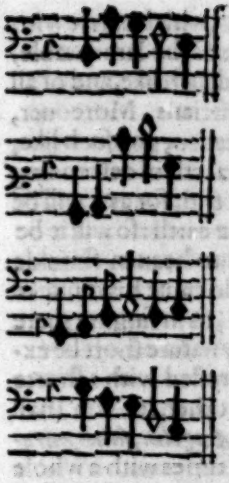


Reſolution.
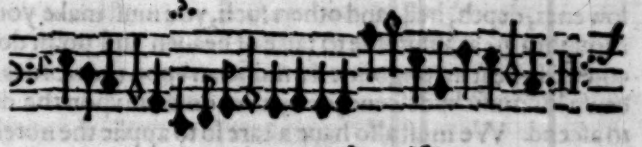


If you deſire more examples of this kind, you may finde one of maiſter *Birds*, being the laſt ſong of thoſe Latine Motets, which vnder his & maſter *Tallis* his name were publiſhed.

In this maner alſo be ẏ catches made, making how many parts you liſt, and ſetting them all after one thus.



The Reſolution.
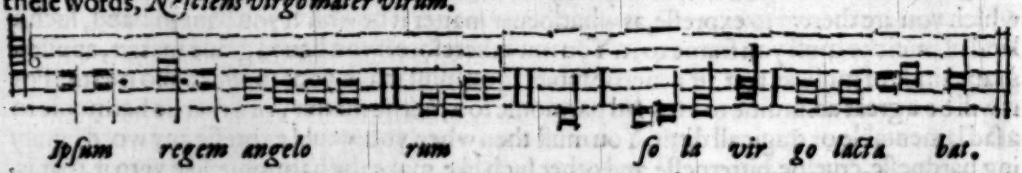


Foure parts in one in the vniſon.

Nowe hauing diſcourſed vnto you the compoſition of three, foure, fiue and ſixe partes with theſe fewe waies of Canons and catches:

Rules to be obſerued in dittying.

It followeth to ſhew you how to diſpoſe your muſicke according to the nature of the words which you are therein to expreſſe, as whatſoeuer matter it be which you haue in hand, ſuch a kind of muſicke muſt you frame to it. You muſt therefore if you haue a graue matter, applie a graue kinde of muſicke to it: if a merrie ſubiect you muſt make your muſicke alſo merrie. For it will be a great abſurditie to vſe a ſad harmonie to a merrie matter, or a merrie harmonie to a ſad lamentable or tragicall dittie. You muſt then when you would expreſſe any word ſignifying hardneſſe, crueltie, bitterneſſe, and other ſuch like, make the harmonie like vnto it, that is, ſomwhat harſh and hard but yet ſo ỳ it offend not. Likewiſe, when any of your words ſhal expreſſe complaint, dolor, repentance, ſighs, teares, and ſuch like, let your harmonie be ſad and doleful, ſo that if you would haue your muſicke ſignifie hardnes, cruelty or other ſuch affects, you muſt cauſe the partes proceede in their motions without the halfe note, that is, you muſt cauſe them proceed by whole notes, ſharpe thirdes, ſharpe ſixes and ſuch like (when I ſpeake of ſharpe or flat thirdes, and fixes, you muſt vnderſtand that they ought to bee ſo to the baſe) you may alſo vſe Cadences bound with the fourth or ſeuenth, which being in long notes will exaſperat the harmonie: but when you woulde expreſſe a lamentable paſſion, then muſt you vſe motions proceeding by halfe notes. Flat thirdes and flat ſixes, which of their nature are ſweet, ſpeciallie being taken in the true tune and naturall aire with diſcretion and iudgement. but thoſe cordes ſo taken as I haue ſaide before are not the ſole and onely cauſe of expreſsing thoſe paſsions, but alſo the motions which the parts make in ſinginng do greatly helpe, which motions are either naturall or accidental. The naturall motions are thoſe which are naturallie made betwixt the keyes without the mixture of any accidentall ſigne or corde, be it either flat or ſharpe, and theſe motions be more maſculine cauſing in the ſong more virilitie then thoſe accidentall cordes which are marked with theſe ſignes. ♯. *b*. which be in deede accidentall, and make the ſong as it were more effeminate & languiſhing then the other motions which make the ſong rude and ſounding: ſo that thoſe naturall motions may ſerue to expreſſe thoſe effectes of crueltie, tyrannie, bitterneſſe and ſuch others, and thoſe accidentall motions may fitlie expreſſe the paſſions of griefe, weeping, ſighes, ſorrowes, ſobbes, and ſuch like.

Alſo, if the ſubiect be light, you muſt cauſe your muſicke go in motions, which carrie with them a celeritie or quickneſſe of time, as minimes, crotchets and quauers: if it be lamentable, the note muſt goe in ſlow and heauie motions, as ſemibreues, breues and ſuch like, and of all this you ſhall finde examples euerie where in the workes of the good muſicians. Moreouer, you muſt haue a care that when your matter ſignifieth aſcending, high heauen, and ſuch like, you make your muſicke aſcend: and by the contrarie where your dittie ſpeaketh of deſcending lowenes, depth, hell, and others ſuch, you muſt make your muſicke deſcend, for as it will be thought a great abſurditie to talke of heauen and point downwarde to the earth: ſo will it be counted great incongruitie if a muſician vpon the wordes hee aſcended into heauen ſhoulde cauſe his muſicke deſcend, or by the contrarie vpon the deſcenſion ſhould cauſe his muſicke to aſcend. We muſt alſo haue a care ſo to applie the notes to the wordes, as in ſinging there be no barbariſme committed: that is, that we cauſe no ſillable which is by nature ſhort be expreſſed by manie notes or one long note, nor no long ſillable bee expreſſed with a ſhorte note, but in this fault do the practitioners erre more groſſelie, then in any other, for you ſhall find few ſonges wherein the penult ſillables of theſe words, *Dominus*, *Angelus*, *filius*, *miraculum*, *gloria*, and ſuch like are not expreſſed with a long note, yea many times with a whole doſſen of notes, and though one ſhould ſpeak of fortie he ſhould not ſay much amiſſe, which is a groſſe barbariſme, & yet might be eaſelie amended. We muſt alſo take heed of ſeperating any part of a word from another by a reſt, as ſom dunces haue not ſlackt to do, yea one whoſe name is *Iohannes Dunſtaple* (an ancient Engliſh author) hath not onlie deuided the ſentence, but in the verie middle of a word hath made two long reſts thus, in a ſong of foure parts vpon theſe words, *Nesciens virgo mater virum.*



For theſe be his owne notes and wordes, which is one of the greateſt abſurdities which I haue ſeene committed in the dittying of muſicke, but to ſhewe you in a worde the vſe of the reſts in the dittie, you may ſet a crotchet or minime reſt aboue a coma or colon, but a longer reſt then that of a minime you may not make till the ſentence bee perfect, and then at a full point you may ſet what number of reſts you will. Alſo when you would expreſſe ſighes, you may vſe the crotchet or minime reſt at the moſt, but a longer then a minime reſt you may not vſe, becauſe it will rather ſeeme a breth taking then a ſigh, an example whereof you may ſee in a very good ſong of *Stephano venturi* to fiue voices vpon this dittie *quell' aura che ſpirando a Paura mia?* for comming to the worde *ſoſpiri* (that is ſighes) he giueth it ſuch a natural grace by breaking a minime into a crotchet reſt and a crotchet, that the excellency of his iudgment in expreſſing and gracing his dittie doth therein manifeſtlie appeare. Laſtlie, you muſt not make a cloſe (eſpeciallie a full cloſe) till the full ſence of the words be perfect: ſo that keeping theſe rules you ſhall haue a perfect agreement, and as it were a harmonicall concent betwixt the matter and the muſicke, and likewiſe you ſhall bee perfectly vnderſtoode of the auditor what you ſing, which is one of the higheſt degrees of praiſe which a muſicion in dittying can attaine vnto or wiſh for. Many other pettie obſeruations there be which of force muſt be left out in this place, and remitted to the diſcretion and good iudgement of the skilful compoſer.

Pol. Now (ſir) ſeeing you haue ſo largely diſcourſed of framing a fit muſicke to the nature of a dittie, we muſt earneſtly intreat you, (if it be not a thing too trobleſome) to diſcourſe vnto vs at large all the kinds of muſicke, with the obſeruations which are to be kept in compoſing of euerie one of them.

Ma. Although by that which *I* haue alreadie ſhewed you, you might with ſtudie collect the nature of all kindes of muſicke, yet to eaſe you of that paine, I will ſatisfie your requeſt

though

though not at full, yet with ſo many kinds as *I* can call to memorie: for it wil be a hard matter vpon the ſuddaine to remember them al, and therfore (to go to the matter roundly, and without circumſtances) I ſay that all muſicke for voices (for onlie of that kinde haue we hetherto ſpoken) is made either for a dittie or without a dittie, if it bee with a dittie, it is either graue or light, the graue ditties they haue ſtil kept in one kind, ſo that whatſoeuer muſicke bee made vpon it, is comprehended vnder the name of a Motet: a Motet is properlie a ſong made for the church, either vpon ſome hymne or Antheme, or ſuch like, and that name I take to haue beene giuen to that kinde of muſicke in oppoſition to the other which they called *Canto fermo*, and we do commonlie call plainſong, for as nothing is more oppoſit to ſtanding and firmnes then motion, ſo did they giue the Motet that name of mouing, becauſe it is in a manner quight contrarie to the other, which after ſome ſort, and in reſpect of the other ſtandeth ſtill. This kind of al others which are made on a ditty, requireth moſt art, and moueth and cauſeth moſt ſtrange effects in the hearer, being aptlie framed for the dittie and well expreſſed by the ſinger, for it will draw the auditor (and ſpeciallie the skilfull auditor) into a deuout and reuerent kind of conſideration of him for whoſe praiſe it was made. But I ſee not what paſsions or motions it can ſtirre vp, being ſung as moſt men doe commonlie ſing it: that is, leauing out the dittie and ſinging onely the bare note, as it were a muſicke made onelie for inſtruments, which will in deed ſhew the nature of the muſicke, but neuer carrie the ſpirit and (as it were) that liuelie ſoule which the dittie giueth, but of this enough. And to returne to the expreſsing of the ditty, the matter is now come to that ſtate that though a ſong be neuer ſo wel made & neuer ſo aptlie applied to the words, yet ſhal you hardlie find ſingers to expreſſe it as it ought to be, for moſt of our church men, (ſo they can crie louder in ỹ quier then their fellowes) care for no more, whereas by the contrarie, they ought to ſtudie howe to vowell and ſing cleane, expreſsing their wordes with deuotion and paſsion, whereby to draw the heater as it were in chaines of gold by the eares to the conſideration of holie things. But this for the moſt part, you ſhall find amongſt them, that let them continue neuer ſo long in the church, yea though it were twentie yeares, they will neuer ſtudie to ſing better then they did the firſt day of their preferment to that place, ſo that it ſhould ſeeme that hauing obtained the liuing which they ſought for, they haue little or no care at all either of their owne credit, or well diſcharging of that dutie whereby they haue their maintenance. But to returne to our Motets, if you compoſe in this kind, you muſt cauſe your harmonie to carrie a maieſtie taking diſcordes and bindings ſo often as you canne, but let it be in long notes, for the nature of it will not beare ſhort notes and quicke motions, which denotate a kind of wantonnes.

This muſicke (a lamentable caſe) being the chiefeſt both for art and vtilitie, is notwithſtanding little eſteemed, and in ſmall requeſt with the greateſt number of thoſe who moſt highly ſeeme to fauor art, which is the cauſe that the compoſers of muſick who otherwiſe would follow the depth of their skill, in this kinde are compelled for lacke of *mæcenates* to put on another humor, and follow that kind wherunto they haue neither beene brought vp, nor yet (except ſo much as they can learne by ſeeing other mens works in an vnknown tounge) doe perfectlie vnderſtand ỹ nature of it, ſuch be the newfangled opinions of our countrey men, who will highlie eſteeme whatſoeuer commeth from beyond the ſeas, and ſpeciallie from Italie, be it neuer ſo ſimple, contemning that which is done at home though it be neuer ſo excellent. Nor yet is that fault of eſteeming ſo highlie the light muſicke particular to vs in England, but generall through the world, which is the cauſe that the muſitions in all countries and chiefely in Italy, haue imploied moſt of their ſtudies in it: whereupon a learned man of our time writing vpon *Cicero* his dreame of *Scipio* ſaith, that the muſicians of this age, in ſteed of drawing the minds of men to the conſideration of heauen and heauenlie thinges, doe by the contrarie ſet wide open the gates of hell, cauſing ſuch as delight in the excerciſe of their art tumble headlong into perdition.

This much for Motets, vnder which *I* comprehend all graue and ſober muſicke, the light

muſicke

Light muſicke. A Madrigal

muſicke hath beene of late more deepely diued into, ſo that there is no vanitie which in it hath not beene followed to the full, but the beſt kind of it is termed *Madrigal*, a word for the etymologie of which I can giue no reaſon, yet vſe ſheweth that it is a kinde of muſicke made vpon ſongs and ſonnets, ſuch as *Petrarcha* and many Poets of our time haue excelled in. This kind of muſicke weare not ſo much diſalowable if the Poets who compoſe the ditties would abſtaine from ſome obſcenities, which all honeſt eares abhor, and ſometime from blaſphemies to ſuch as this, *ch'altro di te iddio non voglio* which no man (at leaſt who hath any hope of ſaluation) can ſing without trembling. As for the muſick it is next vnto the Motet, the moſt artificiall and to men of vnderſtanding moſt delightfull. If therefore you will compoſe in this kind you muſt poſſeſſe your ſelfe with an amorus humor (for in no cõpoſition ſhal you proue admirable except you put on, and poſſeſſe your ſelfe wholy with that vaine wherein you compoſe) ſo that you muſt in your muſicke be wauering like the wind, ſometime wanton, ſomtime drooping, ſometime graue and ſtaide, ot herwhile effeminat, you may maintaine points and reuert them, vſe triplaes and ſhew the verie vttermoſt or your varietie, and the more varietie you ſhew the better ſhal you pleaſe. In this kind our age excelleth, ſo that if you would imitate any, I would appoint you theſe for guides: *Alfonſo ferraboſco* for deepe skill, *Luca Marenzo* for good ayre and fine inuention, *Horatto Vecchi*, *Stephano Venturi*, *Ruggiero Giouanelli*, and *Iohn Croce*, with diuers others who are verie good, but not ſo generallie good as theſe. The ſeconde degree of grauetie in this light muſicke is giuen to Canzonets that is little ſhorte ſongs (wherin little arte can be ſhewed being made in ſtraines, the beginnng of which is ſome point lightlie touched, and euerie ſtraine repeated exeept the middle) which is in compoſition of the muſick a counterfet of the *Madrigal*. Of the nature of theſe are the *Neapolitans* or *Canzone a la Napolitana*, different from them in nothing ſauing in name, ſo that whoſoeuer knoweth the nature of the one muſt needs kuow the other alſo, and if you thinke them worthie of your paines to compoſe them, you haue a patterne of them in *Luco Marenzo* and *Iohn Feretti*, who as it ſhould ſeeme hath imploied moſt of all his ſtudy that way. The laſt degree of grauetie (if they haue any at all is giuen to the *villanelle* or countrie ſongs which are made only for the ditties ſake, for ſo they be aptly ſet to expreſſe the nature of the ditty, the compoſer (though he were neuer ſo excellent) will not ſticke to take many perfect cordes of one kind together, for in this kind they thinke it no fault (as being a kind of keeping *decorum*) to make a clowniſh muſicke to a clowniſh matter, & though many times the dittie be fine enough yet becauſe it carrieth that name *villanella* they take thoſe diſallowances as being good enough for plow and cart There is alſo another kind more light then this, which they tearme *Ballete* or daunces, and are ſongs, which being ſong to a dittie may likewiſe be daunced: theſe and all other kinds of light muſicke ſauing the *Madrigal* are by a generall name called ayres. There be alſo an other kind of *Ballets*, commonlie called *fa las*, the firſt ſet of that kind which I haue ſeene was made by *Gaſtaldi*, if others haue laboured in the ſame field, I know not but a ſlight kind of muſick it is, & as I take it deuiſed to be daunced to voices. The ſlighteſt kind of muſick (if they deſerue the name of muſicke) are the *vinate* or drincking ſonges, for as I ſaid before, there is no kinde of vanitie whereunto they haue not applied ſome muſicke or other, as they haue framde this to be ſung in their drinking, but that vice being ſo rare among the Italians, & Spaniards: I rather thinke that muſicke to haue bin deuiſed by or for the Germains (who in ſwarmes do flocke to the Vniuerſitie of Italie) rather then for the Italians themſelues. There is likewiſe a kind of ſongs) which I had almoſt forgotten) called *Iuſtinianas*, and are al written in the *Bergamaſca* language a wanton and rude kinde of muſicke it is, and like enough to carrie the name of ſome notable Curtiſan of the Citie of *Bergama*, for no man will denie that *Iuſtinjana* is the name of a woman. There be alſo many other kindes of ſonges which the Italians make as *Paſterellas* and *Paſſameſos* with a dittie and ſuch like, which it would be both tedious and ſuperfluons to delate vnto you in words, therſore I will leaue to ſpeake any more of them, and begin to declare vnto you thoſe kinds which they make without ditties. The moſt principal

Canzonets

Neapolitãs

Villenelle.

Ballette.

Vinate

Iuſtinianes.

Paſtorelle paſſamezos with ditties

Fantaſies.

cipall and chiefeſt kind of muſicke which is made without a dittie is the fantaſie, that is, when a muſician taketh a point at his pleaſure, and wreſteth and turneth it as he liſt, making either much or little of it according as ſhall ſeeme beſt in his own conceit. In this may more art be ſhowne then in any other muſicke, becauſe the compoſer is tide to nothing but that he may adde, deminiſh, and alter at his pleaſure. And this kind will beare any allowances whatſoeuer tolerable in other muſick, except changing the ayre & leauing the key, which in fantaſie may neuer bee ſuffered. Other thinges you may vſe at your pleaſure, as bindings with diſcordes, quicke motions, ſlow motions, proportions, and what you liſt. Likewiſe, this kind of muſick is with them who practiſe inſtruments of parts in greateſt vſe, but for voices it is but ſildome vſed. The next in grauety and goodnes vnto this is called a pauane, a kind of ſtaide muſicke, ordained for graue dauncing, and moſt commonlie made of three ſtraines, whereof euerie ſtraine is plaid or ſung twice, a ſtraine they make to containe *8. 12.* or *16.* ſemibreues as they liſt, yet fewer then eight I haue not ſeene in any pauan. *In* this you may not ſo much inſiſt in following the point as in a fantaſie: but it ſhal be inough to touch it once and ſo away to ſome cloſe. Alſo in this you muſt caſt your muſicke by foure, ſo that if you keepe that rule it is no matter howe many foures you put in your ſtraine, for it will fall out well enough in the ende, the arte of dauncing being come to that perfection that euerie reaſonable dauncer wil make meaſure of no meaſure, ſo that it is no great matter of what number you make your ſtrayne. Pauens.

After euery pauan we vſually ſet a galliard (that is, a kind of muſicke made out of the other) cauſing it go by a meaſure, which the learned cal *trochaeam rationem*, conſiſting of a long and ſhort ſtroke ſucceſsiuelie, for as the foote *trochæus* conſiſteth of one ſillable of two times, and another of one time, ſo is the firſt of theſe two ſtrokes double to the latter: the firſt beeing in time of a ſemibreſe, and the latter of a minime. This is a lighter and more ſtirring kinde of dauncing then the pauane conſiſting of the ſame number of ſtraines, and looke howe manie foures of ſemibreues, you put in the ſtraine of your pauan, ſo many times ſixe minimes muſt you put in the ſtraine of your galliard. The Italians make their galliardes (which they tearme *ſaltarelli*) plaine, and frame ditties to them, which in their *maſcaradoes* they ſing and daunce, and many times without any inſtruments at all, but in ſteed of inſtrumentes they haue Curtiſans diſguiſed in mens apparell, who ſing and daunce to their owne ſonges. Galliards.

The *Alman* is a more heauie daunce then this (fitlie repreſenting the nature of the people, whoſe name it carieth) ſo that no extraordinarie motions are vſed in dauncing of it. It is made of ſtrains, ſomtimes two, ſometimes three, and euerie ſtraine is made by foure, but you muſt marke that the foure of the pauan meaſure is in *dupla* proportion to the foure of the *Alman* meaſure, ſo that as the vſuall Pauane conteineth in a ſtraine the time of ſixteene ſemibreues, ſo the vſuall *Almaine* containeth the time of eight, and moſt commonlie in ſhort notes. Almanes.

Like vnto this is the French *branſle* (which they cal *branſle ſimple*) which goeth ſomwhat rounder in time thē this, otherwiſe the meaſure is all one. The *branſle de poictou* or *branſle double* is more quick in time, (as being in a rounde *Tripla*) but the ſtraine is longer, containing moſt vſually twelue whole ſtrokes. Like vnto this (but more light) be the *voltes* and *courantes* which being both of a meaſure, ar notwithſtanding daunced after ſundrie faſhions, the *volte* riſing and leaping, the *courante* trauiſing and running, in which meaſure alſo our countrey daunce is made, though it be daunced after another forme then any of the former. All theſe be made in ſtraines, either two or three as ſhall ſeeme beſt to the maker, but the *courant* hath twice ſo much in a ſtraine, as the Engliſh country daunce. There bee alſo many other kindes of daunces (as *hornepypes Iygges* and infinite more) which I cannot nominate vnto you, but knowing theſe the reſt can not but be vnderſtood, as being one with ſome of theſe which *I* haue alreadie told you. Branſles. *Voltes courantes.* Countrey daunces.

And as there be diuers kinds of muſicke, ſo will ſome mens humors be more enclined to one kind then to another. As ſome wilbe good deſcanters, and excell in deſcant, and yet wil be but bad compoſers, others will be good compoſers and but bad deſcanters extempore vpon a plaine ſong, ſome will excel in compoſition of Motets, and being ſet or inioyned to make a *Madrigal*. Diuers men diuerſly affected to diuers kindes of muſicke.

drigal wil be very far from the nature of it, likewiſe ſome will be ſo poſſeſſed with the *Madrigal* humor, as no man may be compared with them in that kind, and yet being enioyned to compoſe a motet or ſome ſad and heauy muſicke, wil be far from the excellencie which they had in their owne vaine. Laſtlie, ſome will be ſo excellent in points of voluntary vpon an inſtrument as one would thinke it vnpoſsible for him not to be a good compoſer, and yet being inioynd to make a ſong wil do it ſo ſimplie as one would thinke a ſcholler of one yeares practiſe might eaſely compoſe a better. And I dare boldly affirme, that looke which is hee who thinketh himſelfe the beſt deſcanter of all his neighbors, enioyne him to make but a ſcottiſh Iygge, he will groſſely erre in the true nature and qualitie of it.

The concluſion of the dialogue.

Thus haue you briefelie thoſe preceptes which *I* thinke neceſſarie and ſufficient for you, whereby to vnderſtand the compoſition of 3. 4. 5. or more parts, whereof I might haue ſpoken much more, but to haue donne it without being tedious vnto you, that is, to mee a great doubt ſeeing there is no precept nor rule omitted, which may be any way profitable vnto you in the practiſe. Seeing therefore you lacke nothing of perfect muſicians, but only vſe to make you prompt and quicke in your compoſitions, and that practiſe muſt only bee done in time, aſwell by your ſelues as with me, and ſeeing night is already begun, I thinke it beſt to returne, you to your lodgings and I to my booke.

Pol. To morrow we muſt be buſied making prouiſion for our iourney to the Vniuerſitie, ſo that we cannot poſsiblie ſee you againe before our departure, therfore we muſt at this time both take our leaue of you, and intreat you that at euery conuenient occaſion and your leaſure you will let vs heare from you.

Ma. I hope before ſuch time as you haue ſufficientlie ruminated & digeſted thoſe precepts which I haue giuen you, that you ſhal heare from me in a new kind of matter.

Phi. I will not onely looke for that, but alſo pray you that we may haue ſome ſonges which may ſerue both to direct vs in our compoſitions, and by ſinging them recreate vs after our more ſerious ſtudies.

Ma. As I neuer denied my ſchollers any reaſonable requeſt, ſo wil I ſatisfie this of yours, therefore take theſe ſcrolles, wherein there be ſome graue, and ſome light, ſome of more parts and ſome of fewer, and according as you ſhall haue occaſion vſe them.

Phi. *I* thanke you for them, and neuer did miſerable vſurer more carefullie keepe his coine, (which is his only hope and felicitie) then I ſhall theſe.

Pol. *If* it were poſsible to do any thing which might counteruaile that which you haue don for vs, we would ſhew you the like fauour in doing as much for you, but ſince that is vnpoſsible we can no otherwiſe requite your curteſie then by thankful minds and dewtiful reuerence which (as all ſchollers do owe vnto their maiſters) you ſhall haue of vs in ſuch ample maner as when we begin to be vndutifull, we wiſh that the worlde may know that wee ceaſe to bee honeſt.

Ma. Farewel, and the Lord of Lords direct yon in al wiſdom and learning, that when heraftter you ſhall bee admitted to the handling of the weighty affaires of the common wealth, you may diſcreetly and worthely diſcharge the offices wh ereunto you ſhal be called.

Pol. The ſame Lorde preſerue and direct you in all your actions, and keepe perfect your health, which *I* feare is already declining.

PERORATIO.

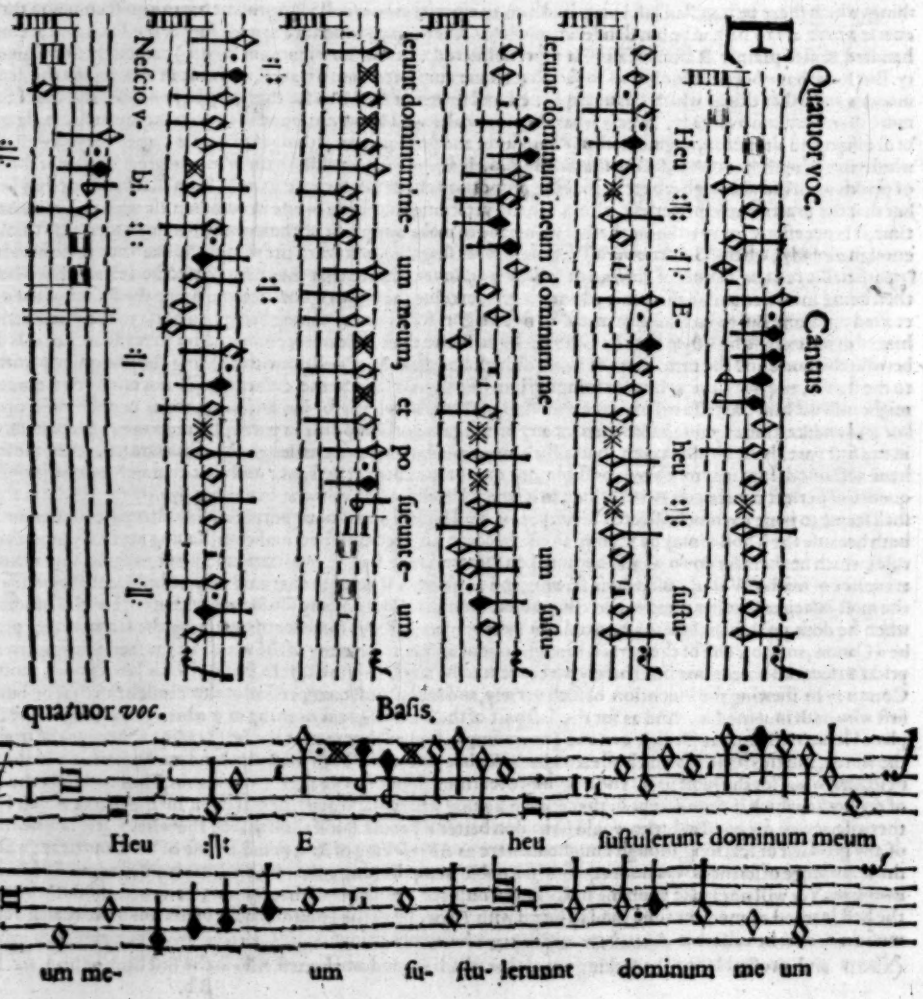
THVS haſt thou (gentle Reader) my booke after that ſimple ſort, as I thought moſt conuenient for the learner, in which if they diſlike the words (as bare of eloquence and lacking fine phraſes to allure the minde of the Reader) let them conſider that *ornari res ipſa negat contenta doceri*, that the matter it ſelfe denieth to bee ſet out with flouriſh, but is contented to bee deliuered after a plaine and common maner, and that my intent in this booke hath beene to teach muſicke, not eloquence, alſo that the ſcholler wil enter in the reading of it for the matter not for the words. Moreouer there is no man of diſcretion but will thinke him fooliſh who in the precepts of an arte wil looke for filed ſpeech, rethorical ſentences, that being of all matters which a man can intreate of, the moſt humble

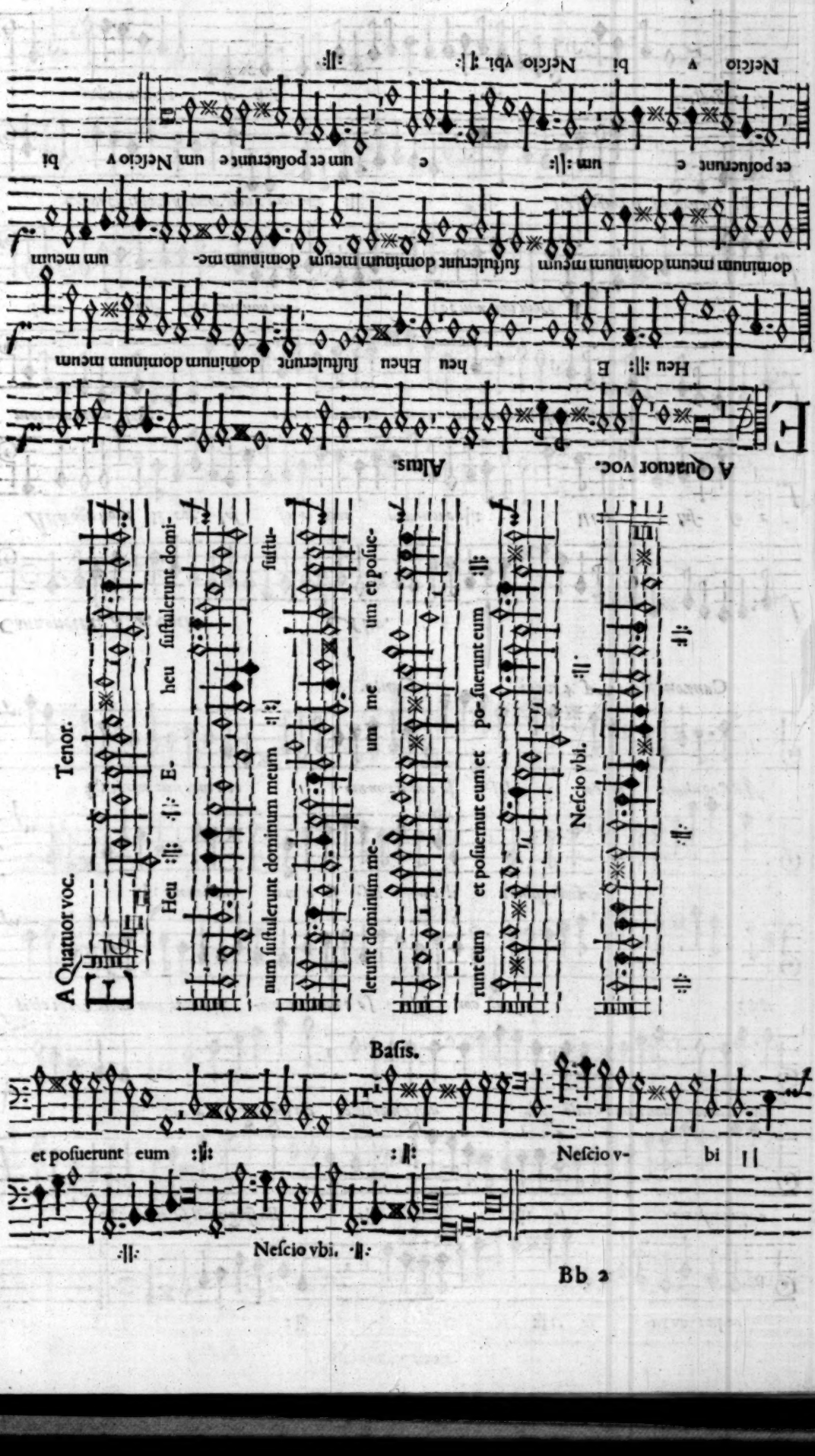
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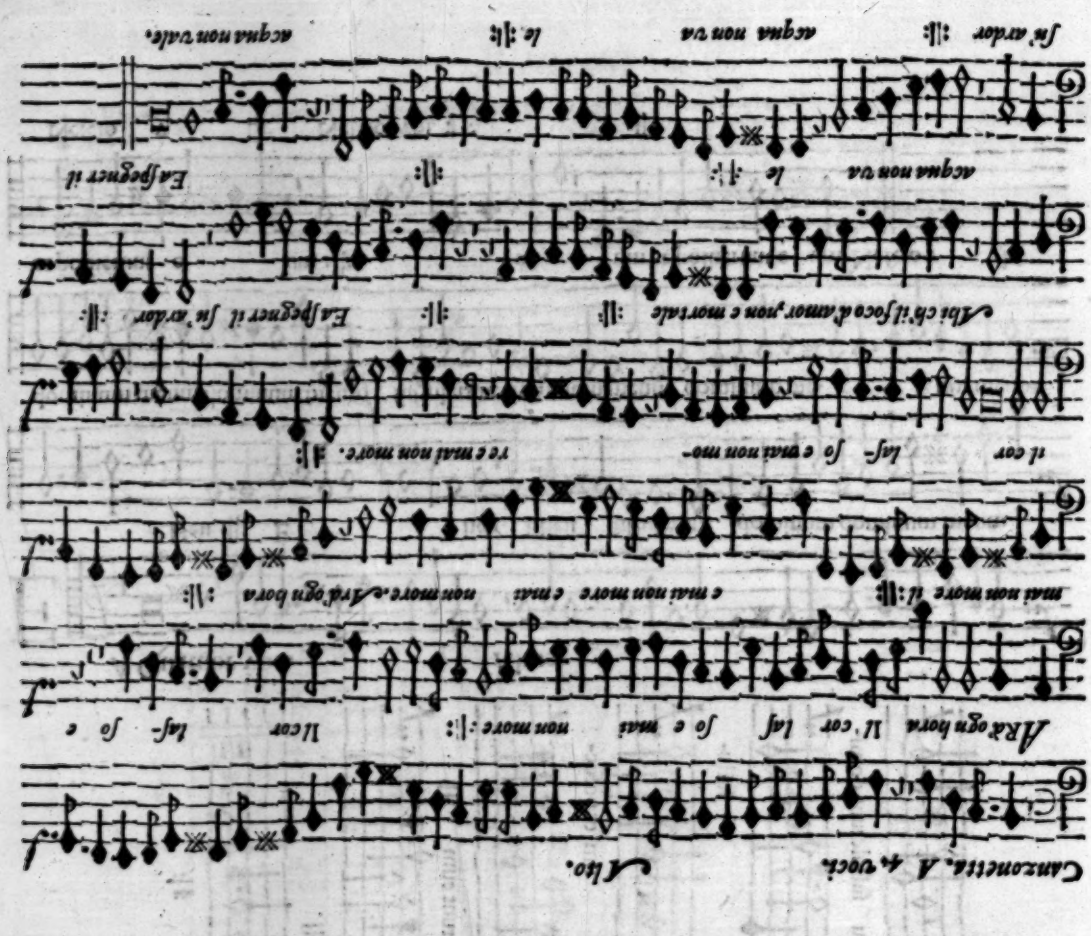
and with moſt ſimplicitie and ſinceritie to be handled, and to decke a lowlie matter with loſtie and ſwelling, ſpeech wil be to put ſimplicitie in plumes of feathers and a Carter in cloth of golde. But if any man of skill (for by ſuch I loue to be cenſured, contemning the iniuries of the ignorant, and making as little account of them as the mone doth of the barking of a dog) ſhall thinke me either defectuous or faulty in the neceſſarie precepts, let him boldlie ſet downe in print ſuch things as I haue either left out or falſely ſet downe, which if it be done without railing or biting words againſt me, I wil not only take for no diſgrace, but by the contrarie eſteeme of it as of a great good turne as one as willing to learne that which I know not, as to inſtruct others of that which I know: for I am not of their mind who enuie the glorie of other men, but by the contrarie giue them free courſe to run in the ſame field of praiſe which I haue done, not ſcorning to be taught, or make my profit of their works, ſo it be without their præiudice, thinking it praiſe enough for me, that I haue bin the firſt who in our tongue haue put the practiſe of muſick in this forme. And that I may ſay with Horace. *Liber eaper vacuum poſui veſtigia princeps*, that I haue broken the ice for others. And if any man ſhal caul at my vſing of the authorities of other men, and thinke thereby to diſcredit the booke, I am ſo far from thinking that any diſparagement to me that I rather thinke it a greater credit. For if in diuinity, Law, and other ſciences it be not only tollerable but commendable to cite the authorities of doctors for confirmation of their opinions, why ſhould it not bee likewiſe lawfull for me to doe that in mine Arte which they commonlie vſe in theirs, and confirme my opinion by the authorities of thoſe who haue bin no leſſe famous in muſicke then either *Paulus*, *Vipianus*, *Bartolus* or *Baldus*, (who haue made ſo many aſſes ride on foote clothes) haue beene in law. As for the examples they be all mine own, but ſuch of them as be in controuerted matters, though I was counſailed to take them of others, yet to auoid the wrangling of the enuious I made them my ſelfe, confirmed by the authorities of the beſt authors extant. And where as ſome may obiect that in the firſt part there is nothing which hath not already beene handled by ſome others, if they would indifferently iudge they might anſwere themſelues with this ſaying of the comicall Poet, *nihil dictum quod non dictum prius*, and in this matter though I had made it but a bare tranſlation, yet could I not haue been iuſtly blamed, ſeeing I haue ſet downe ſuch matters as haue beene hetherto vnknowne to many, who otherwiſe are reaſonable good muſicians, but ſuch as know leaſt wil be readieſt to condemne. And though the firſt part of the booke be of that nature that it coulde not haue beene ſet downe but with that which others haue doone before, yet ſhall you not finde in any one booke all thoſe things which there be handled, but I haue had ſuch an eſpecial care in collecting them that the moſt common things, which euerie where are to be had be but ſlenderlie touched. Other things which are as neceſſary & not ſo cõmon are more largely handled, & al ſo plainly & after ſo familiar a ſort deliuered, as none (how ignorant ſoeuer) can iuſtly complaine of obſcurity. But ſome haue beene ſo fooliſh as to ſay that I haue emploied much trauell in vaine in ſeeking out the depth of thoſe moodes and other things which I haue explained, and haue not ſtucke to ſay that they be in no vſe, and that I can write no more then they know already. Surely what they know already I know not, but if they account the moodes, ligatures, pricks of deuiſion and alteration, augmentation, diminution and proportions, thinges of no vſe, they may as well account the whole arte of muſick of no vſe, ſeeing that in the knowledge of them conſiſteth the whole or greateſt part of the knowledge of prickſong. And although it be true that the proportions haue not ſuch vſe in muſicke in that forme as they be nowe vſed, but that the practiſe may be perfect without them, yet ſeeing they haue beene in common vſe with the muſicians of former time, it is neceſſarie for vs to know them, if we meane to make any profit of their works. But thoſe men who think they know enough already, when (God knoweth) they can ſcarce ſing their part with the wordes, be like vnto thoſe who hauing once ſuperficiallie red the Tenors of *Littleton* or *Juſtinians inſtitutes*, thinke that they haue perfectlie learned the whole law, and then being inioyned to diſcuſſe a caſe, do at length perceiue their own ignorance and beare the ſhame of their falſely conceaued opinions. But to ſuch kind of men do I not wright, for as a man hauing brought a horſe to the water cannot compel him to drink except he liſt, ſo may I write a booke to ſuch a man but cannot compell him to reade it: But this difference is betwixt the horſe and the man, that the horſe though hee drinke not will notwithſtanding returne quietly with his keeper to the ſtable, and not kicke at him for bringing him fourth: our man by the contrarie will not onelie not reade that which might inſtruct him, but alſo wil backbite and maligne him, who hath for his and other mens benefit vndertaken great labor and endured much paine, more then for any priuat gaine or cõmoditie in particular redounding to himſelf. And though in the firſt part I haue boldlie taken that which in particular I cannot challenge to be mine owne, yet in the ſecond part I haue abſtained from it as much as is poſſible, for except the cords of deſcant, and that common rule of prohibited conſequence of perfect cordes, there is nothing in it which I haue ſeene ſet downe in writing by others. And if in the Canons I ſhall ſeeme to haue too much affected breuity, you muſt knowe that I haue purpoſely left that part but ſlenderly handled, both becauſe the ſcholler may by his own ſtudie become an accompliſhed muſicion, hauing perfectly practiſed thoſe fewe rules which be there ſet down, as alſo becauſe I do ſhortly looke for the publication in print, of thoſe neuer enough praiſed trauailes of maſter Waterhouſe, whoſe flowing and moſt ſweet ſprings in that kind may be ſufficient to quench the thirſt of the moſt inſaciate ſcholler whatſoeuer. But if mine opinion may be in any eſtimation with him, I would counſaile him that when he doth publiſh his labours, he would ſet by euery ſeuerall way ſome words whereby the learner may perceaue it to be a Canon, and how one of the parts is brought out of another (for many of thẽ which I haue ſeene be ſo intricate as being prickt in ſeuerall bookes one ſhall hardly perceaue it to be any Canon at al): ſo ſhal he by his labors both moſt benefit his Countrey in ſhewing the inuention of ſuch variety, and reape moſt commendations to himſelfe in that he hath beene the firſt who hath inuented it. And as for the laſt part of the booke there is nothing in it which is not mine owne, and in that place I haue vſed ſo great facilitie as none (howe ſimple ſoeuer) but may at the firſt reading conceaue the true meaning of the words, and this haue I ſo much affected, becauſe that part wil be both moſt vſual and moſt profitable to the young practicioners, who (for the moſt part) know no more learning then to write their owne names. Thus haſt thou the whole forme of my booke, which if thou accept in that good meaning wherein it was written, I haue hit the marke which I ſhot at: if otherwiſe accept my good wil, who would haue don better if I could. But if thou thinke the whole arte not worthy the pains of any good wit or learning, though I might anſwere as *Alfonſo* king of *Aragon* did to one of his Courtiers (who ſaying that the knowledge of ſciences was not requiſite in a noble man, the king gaue him onelie this anſwere *quaſi à voce dumbus non dumbum*. Yet will not I take vpon me to ſay ſo, but only for removing of that opinon, ſet downe the authorities of ſome of the beſt learned of auncient time, and to begin with *Plato*, he in the ſeuenth booke of his common wealth doth ſo admire muſicke as that he calleth it θειοτερον πραγμα a heauenly thing, καὶ χρήσιμον πρὸς τὴν τοῦ καλοῦ τε καὶ ἀγαθοῦ ζήτησιν and profitable for the ſeeking out of that which is good and honeſt. Alſo in the firſt book of his Lawes he ſaith that
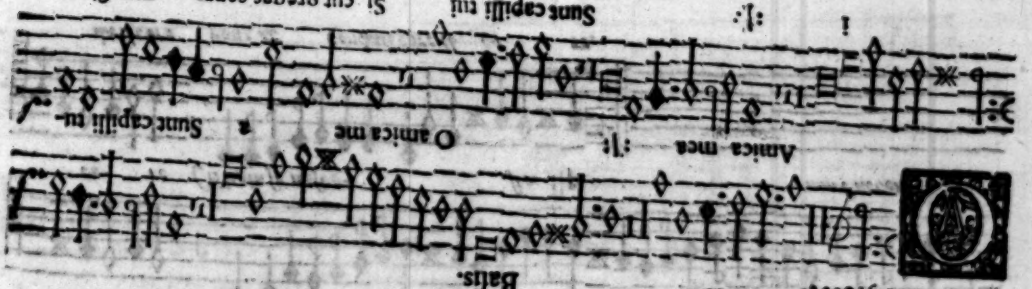
muſick cannot be intreated or taught without the knowledge of all other ſciences, which if it be true, how far hath the muſicke of that time beene different from ours, which by the negligence of the profeſſors is almoſt fallen into the nature of a mechanicall arte, rather then reckoned in amongſt other ſciences. The next authoritie I may take from *Ariſtophanes* who though he many times ſcoffe at other ſciences, yet reameth he muſick ἐγκυκλοπαιδείαν, a perfect knowledge of al ſciences & diſciplines. But the Authorites of *Ariſtoxenus Ptolomeus*, & *Severinus Boethius*, who haue painefully deliuered the arte to vs, may be ſufficient to cauſe the beſt wits think it worthy their trauel, ſpecially of *Boethius* who being by birth noble and moſt excellent well verſed in Diuinity, Philoſophy, Law, Mathematicks Poetry, and matters of eſtate, did notwithſtanding write more of muſick then of al the other mathematical ſciences, ſo that it maybe iuſtly ſaid, that if it had not beene for him the knowledge of muſicke had not yet come into our Weſterne part of the world. The Greeke tongue lying as it were dead vnder the *barbariſme* of the *Gothes* and *Hunnes*, and muſicke buried in the bowels of the Greeke works of *Ptolomeus* and *Ariſtoxenus*, the one of which as yet hath neuer come to light, but lies in written copies in ſome Bibliothekes of Italy, the other hath beene ſet out in print, but the copies are euery where ſo ſcant and hard to come by, that many doubt if he haue beene ſet out or no. And theſe few authorities wil ſerue to diſwade the diſcreet from the afore named opinion, (becauſe few diſcreete men wil hold it) as for others many will be ſo ſelfe willed in their opinions, that though a man ſhould bring all the arguments and authorities in the world againſt it, yet ſhould he not perſwade them to leaue it. But if any man ſhall thinke me prolix and tedious in this place, I muſt for that point craue pardon, & wil here make an end, wiſhing vnto all men that diſcretion as to meaſure ſo to other men as they would bee meaſured themſelues.

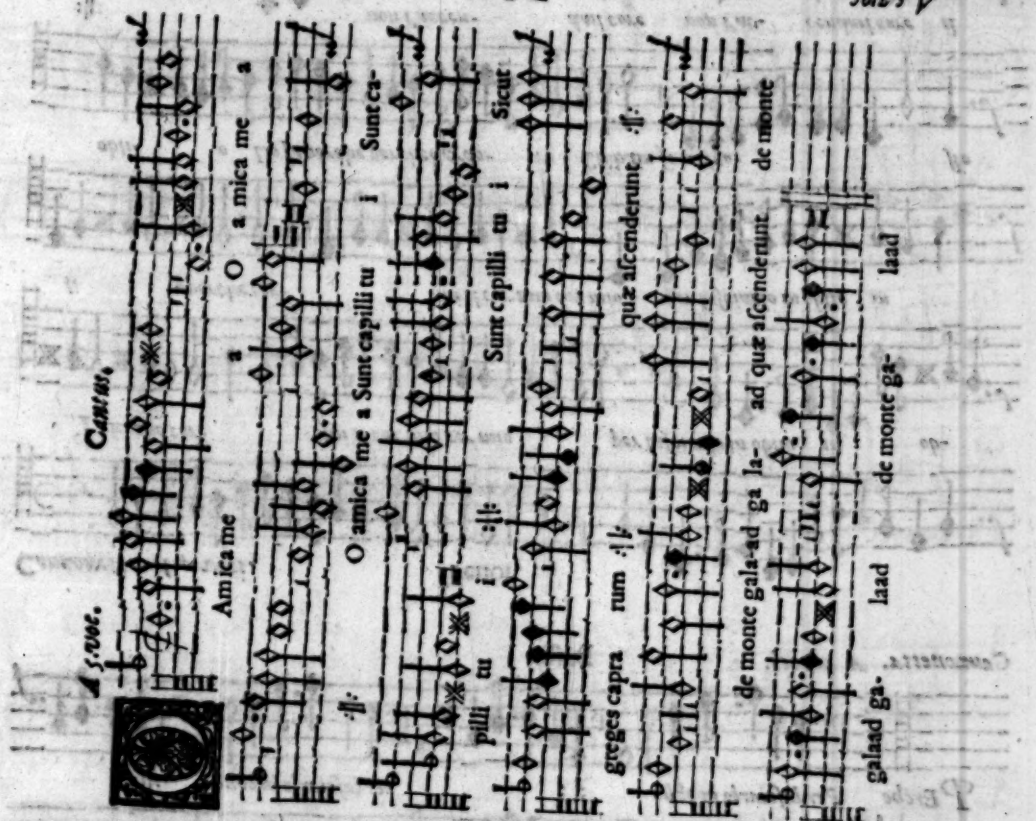
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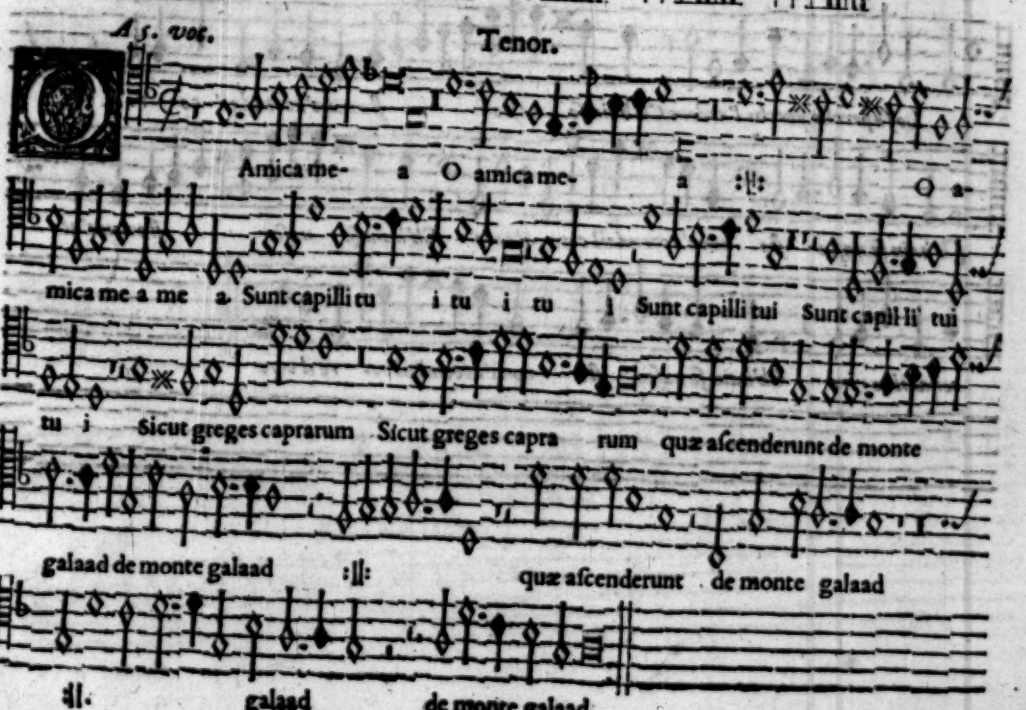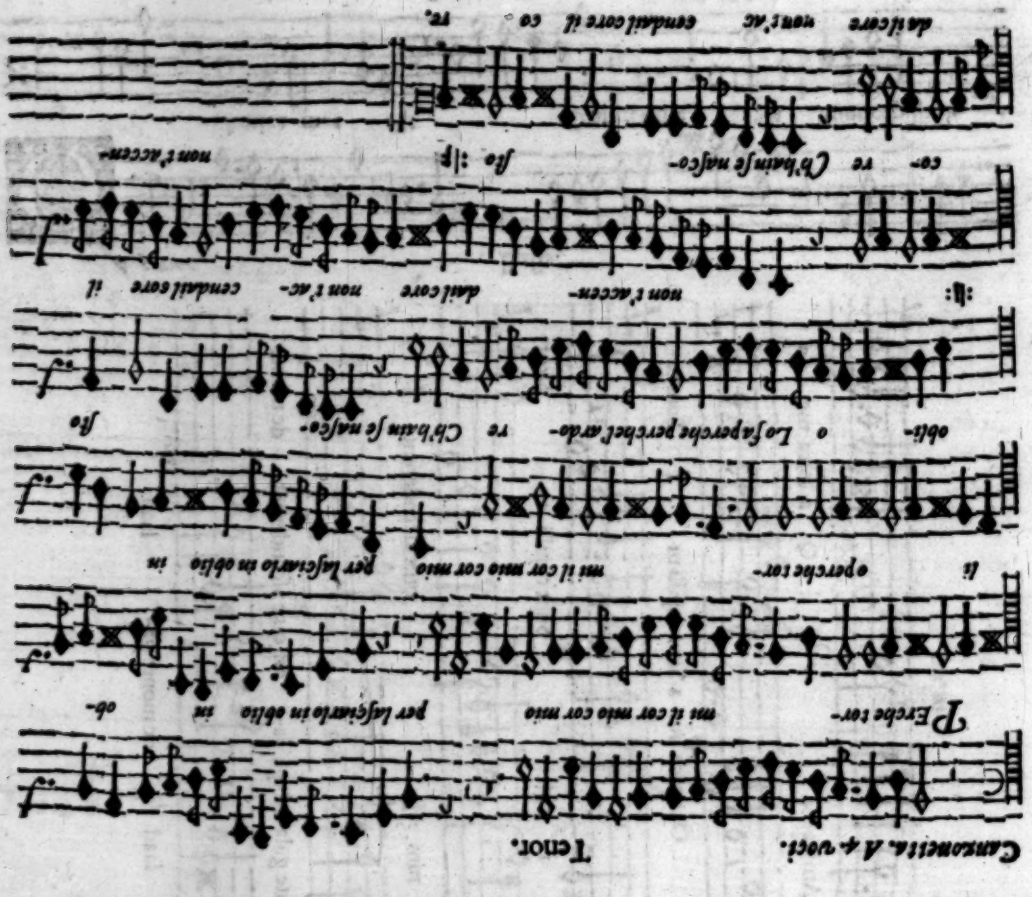



A Quatuor voc.
Tenor.
Heu E- heu fuſtulerunt domi-
num fuſtulerunt dominum meum fuſtu-
lerunt dominum me- um me um et poſue-
runt eum et poſuerunt eum et po- fuerunt eum
Neſcio vbi.
Basis.
et poſuerunt eum
Neſcio v- bi
Neſcio vbi.
A Quatuor voc. Altus.
Heu E heu Ehcu fuſtulerunt dominum dominum meum
dominum meum dominum meum fuſtulerunt dominum meum dominum me- um meum
et poſuerunt e um et poſuerunt e um Neſcio v bi
Neſcio v bi Neſcio vbi.


Canzonetta. A 4 voci. Canto.
ARd'ogn hora il cor laſ- ſo e mai non mo- re e mai non more.
Ard'ogn hora il cor laſ- ſo e mai non more
il cor laſ- ſo e mai non mo- re e mai non more Ahi ch'il
foco d'amor non e mor- tale
non e mortale, Ea ſpegner il ſu'ardor
acqua non va- le
Ea ſpegner il ſu'ardor
acqua non va- le
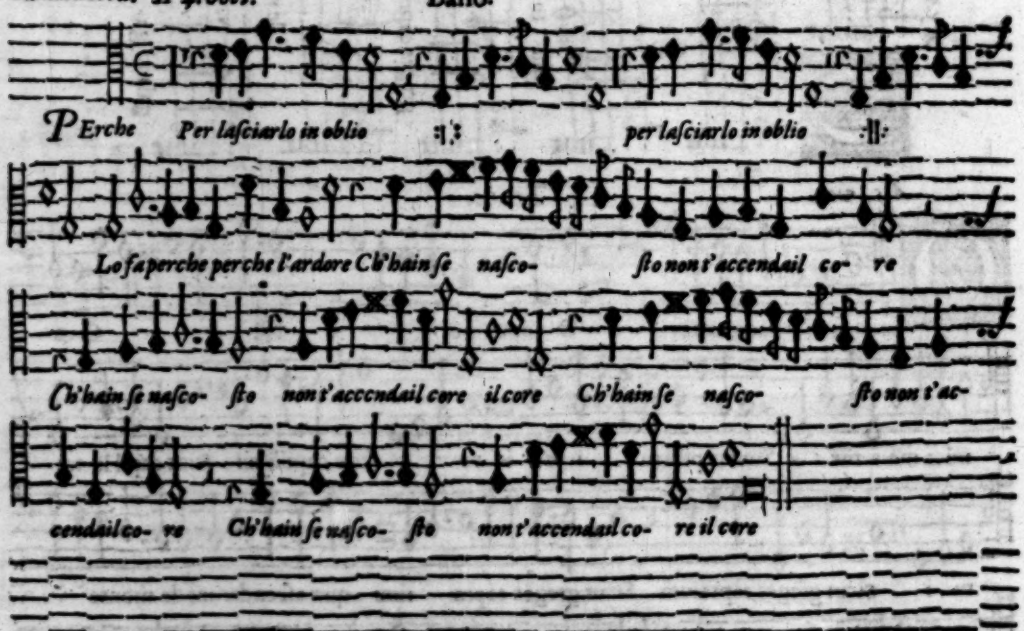

Sunt capilli tui Si cut greges capra rum Sicut
Amica mea :|: O amica me a Sunt capilli tu-
Basis.
A 5. voc.
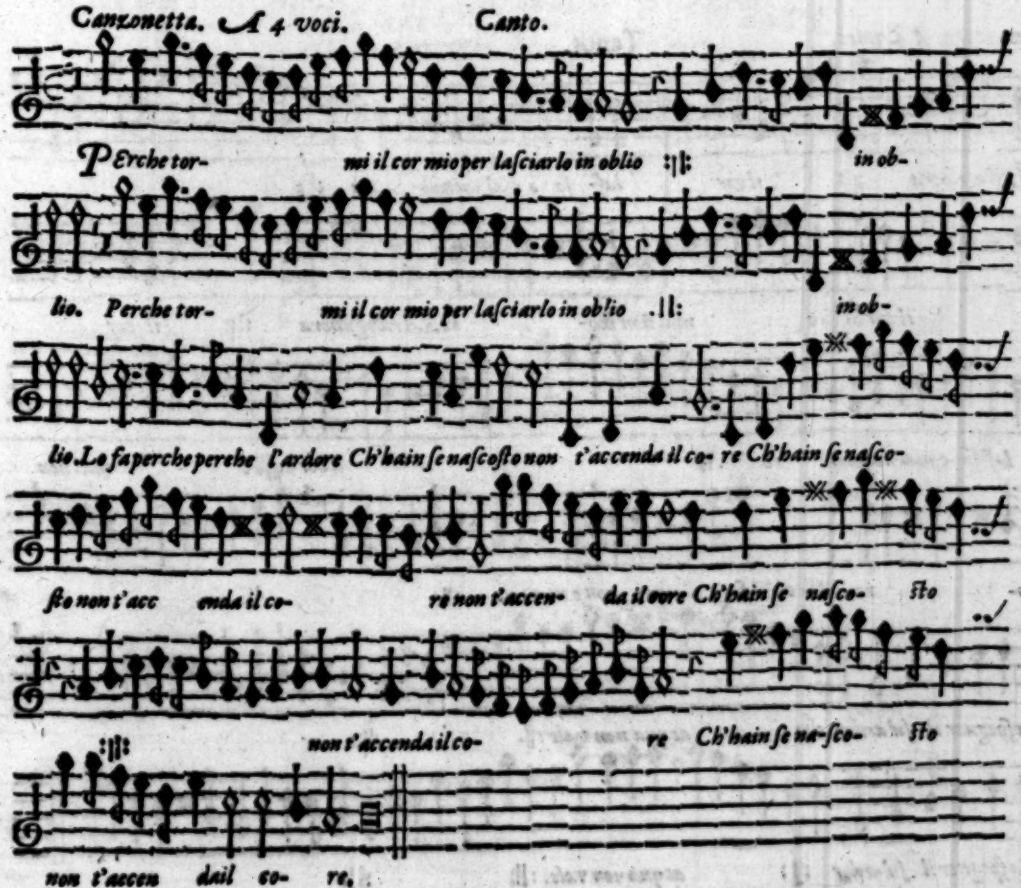

Cantus.
A 5. voc.
Amica me
O a mica me a
O amica me a Sunt capilli tu i Sunt ca-
pilli tu i
Sicut
Sunt capilli tu i
greges capra rum :|:
quæ aſcenderunt :|:
de monte gala-ad ga la-
ad quæ aſcenderunt de monte
laad
galaad ga-
laad
de monte ga-
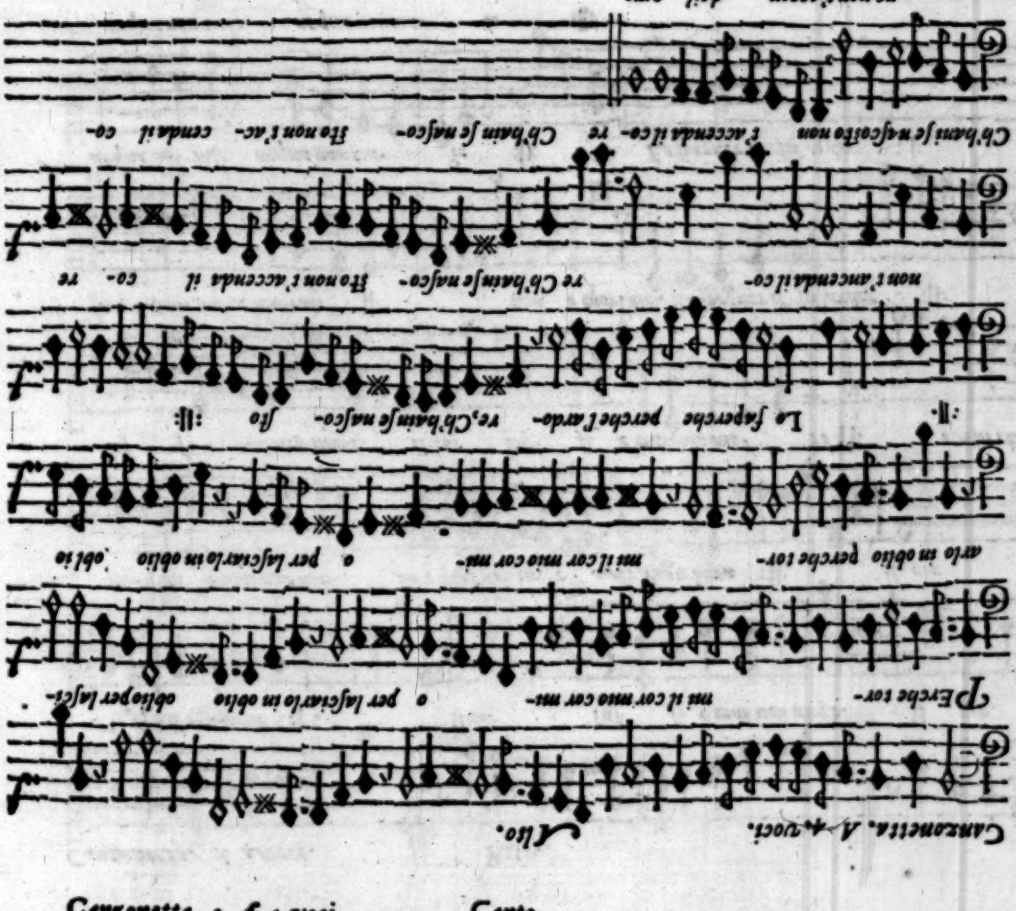

A 5. voc.
Tenor.
Amica me- a O amica me- a :|: O a-
mica me a me a Sunt capilli tu i tu i tu i Sunt capilli tui Sunt capil li tui
tu i Sicut greges caprarum Sicut greges capra rum quæ aſcenderunt de monte
galaad de monte galaad :|: quæ aſcenderunt de monte galaad
galaad de monte galaad,
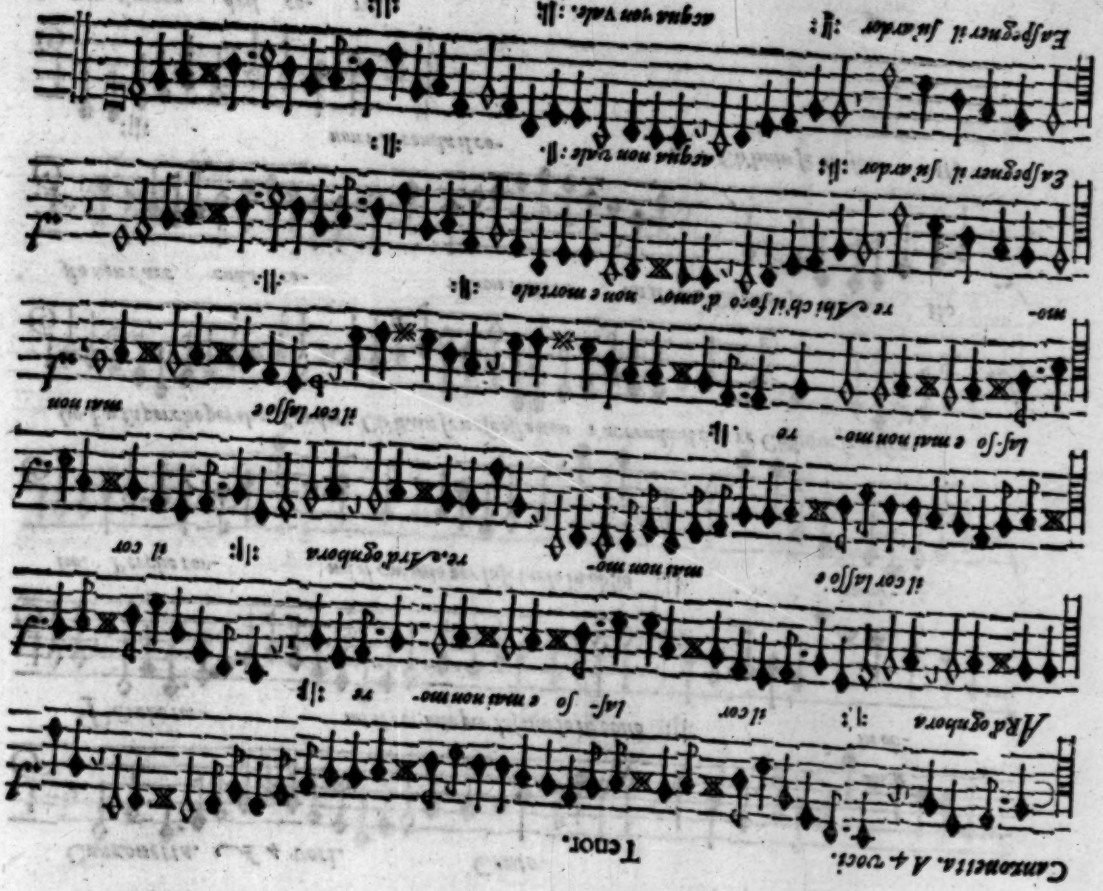


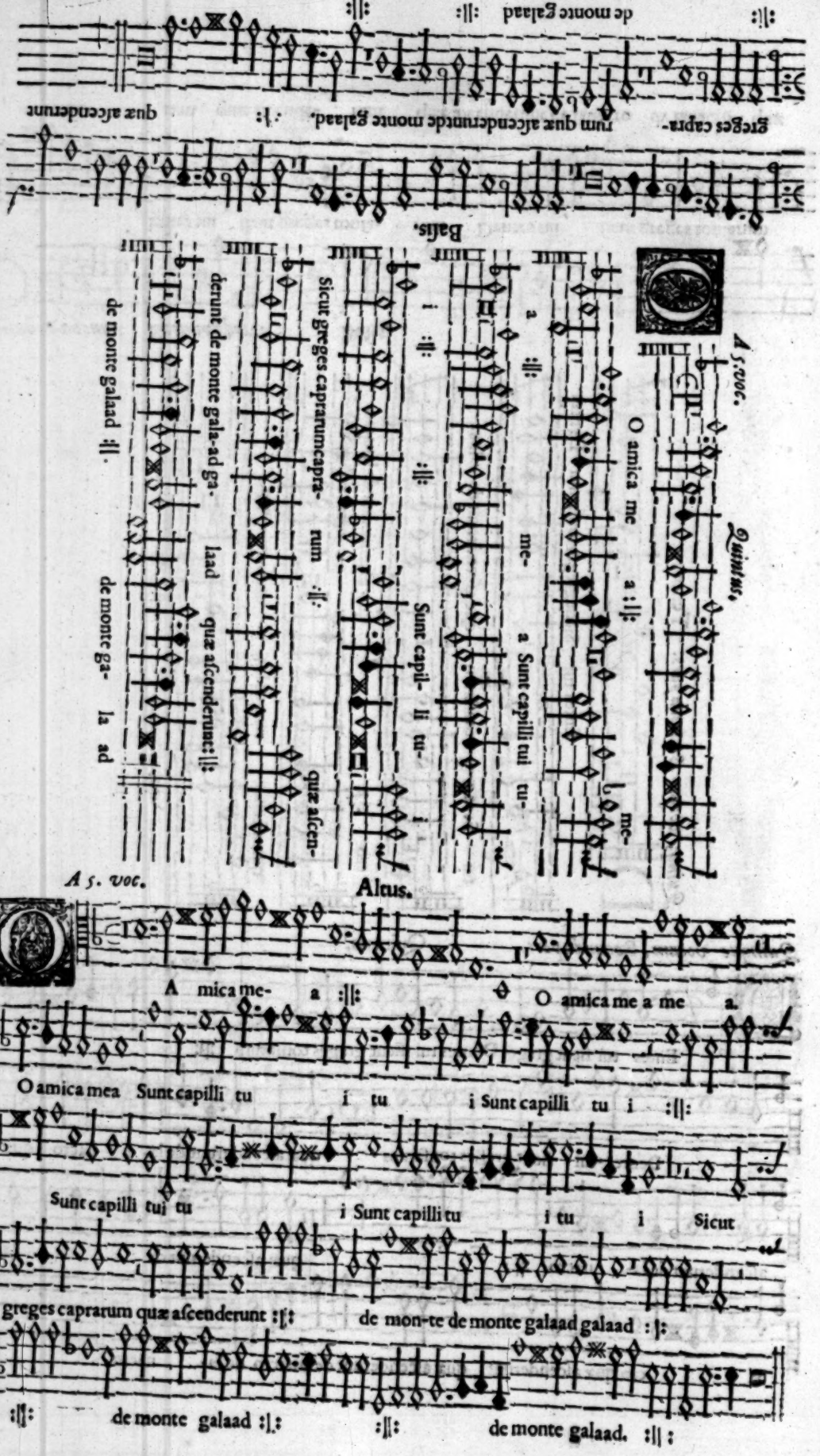
Canzonetta. A 4. voci. Basso.
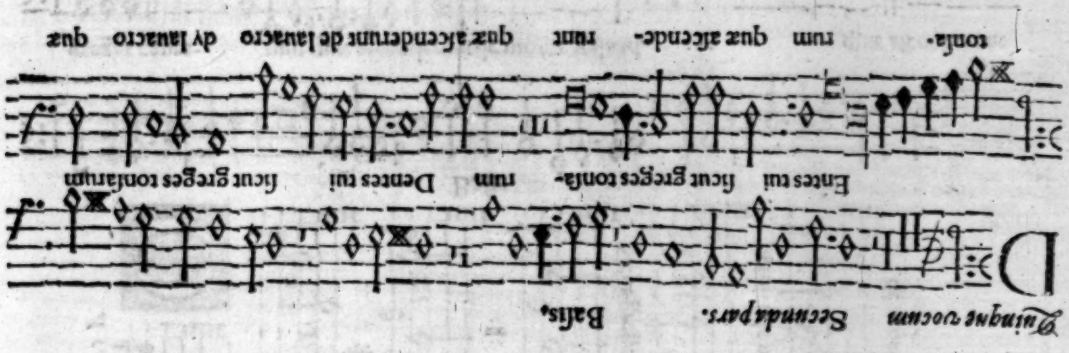



Canzonetta. A 4 voci. Canto.
Perche tor- mi il cor mio per lasciarlo in oblio :||: in ob-
lio. Perche tor- mi il cor mio per lasciarlo in ob!io .||: in ob-
lio. Lo fa perche perche l'ardore Ch'hain se nascosto non t'accenda il co- re Ch'hain se nasco-
sto non t'acc enda il co- re non t'accen- da il core Ch'hain se nasco- sto
:||: non t'accenda il co- re Ch'hain se na-sco- sto
non t'accen dail co- re.
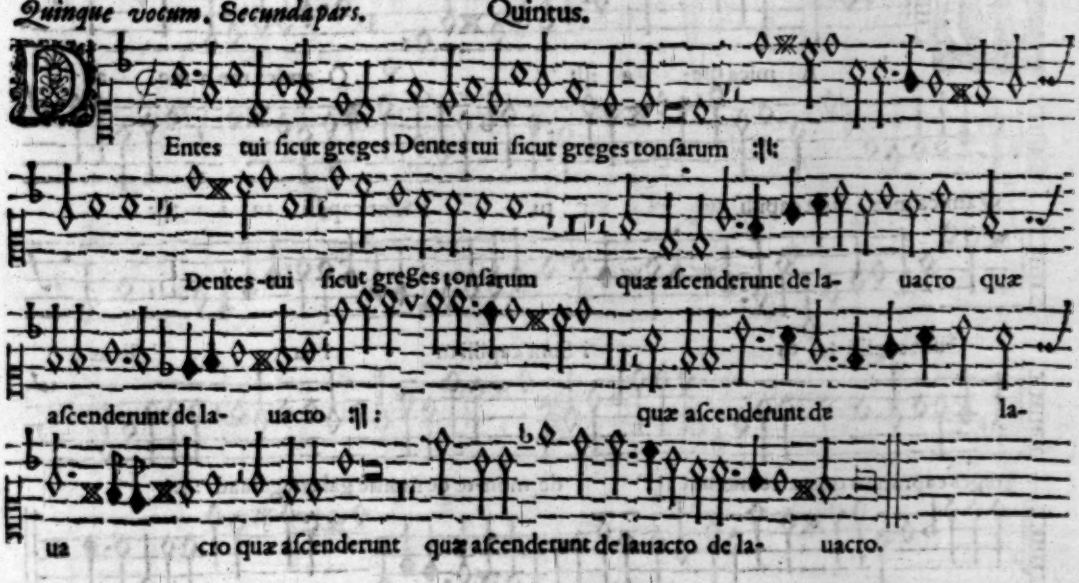

Canzonetta. A 4 voci.
Perche tor- mi il cor mio cor mi- o per lasciarlo in oblio oblio per lasci-
arlo in oblio perche tor- mi il cor mio cor mi- o per lasciarlo in oblio obli o
:||: La saperche perche l'ardo- re, Ch'hain se nasco- sto :||:
non t'accenda il co- re Ch'hain se nasco- sto non t'accenda il co- re
Ch'hain se nascosto non t'accenda il co- re Ch'hain se nasco- sto non t'accenda il co-
re non t'accen dail core.
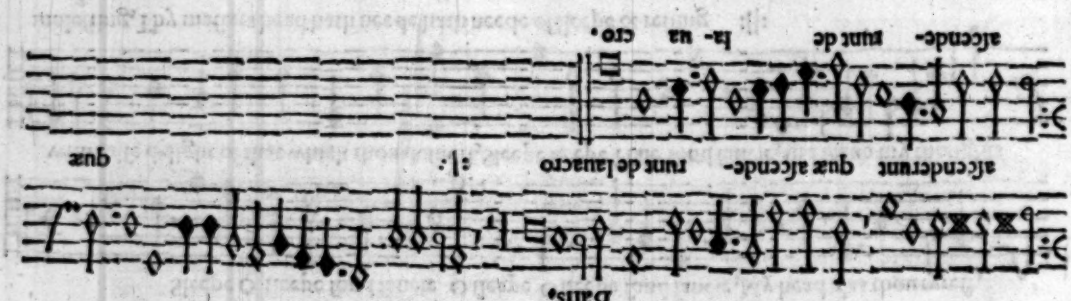

Canzonetta. A 4. voci.
Tenor.
ARd'ogn hora
Il cor laſ- ſo e mai non mo- re
Ard'ogn hora
il cor laſ- ſo e mai non mo-

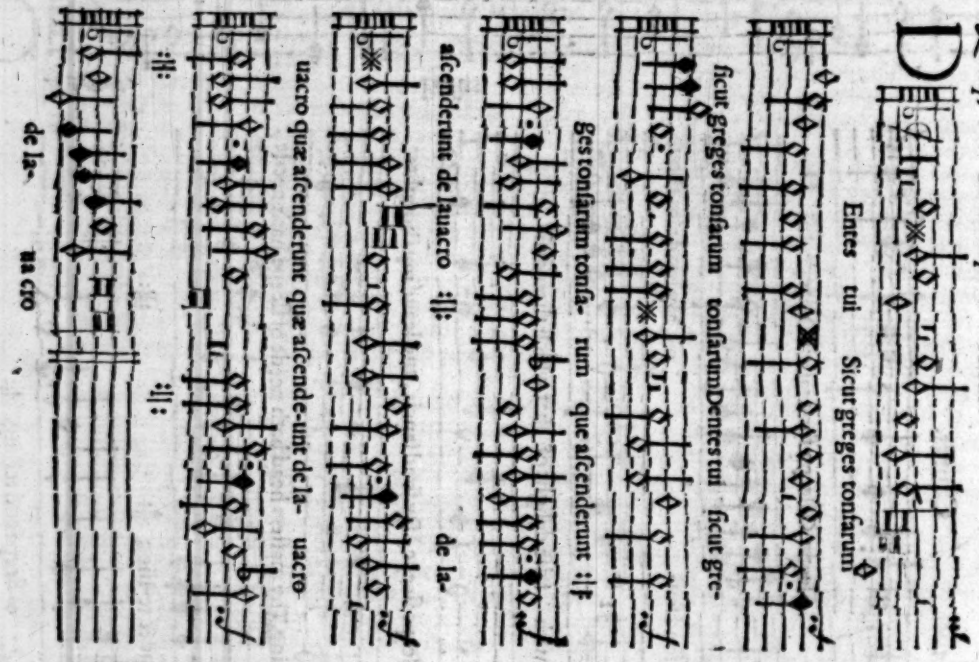

A 5. voc.
Quintus.
O amica me a :||: me- a :||:
a :||: me- a Sunt capilli tui tu-
i :||: Sunt capil- li tu- i
Sicut greges capranumcaprarum :||: quæ aſcen-
derunt de monte gala-ad ga- laad quæ aſcenderunt :||:
de monte galaad :||: de monte ga- la ad
Altus.
A 5. voc.
O amica me- a :||: O amica me a me a.
O amica mea Sunt capilli tu i tu i Sunt capilli tu i :||:
Sunt capilli tui tu i Sunt capilli tu i tu i Sicut
greges caprarum quæ aſcenderunt :|: de mon-te de monte galaad galaad :|:
:||: de monte galaad :|: :||: de monte galaad. :||:
Baſis.
greges capra- rum quæ aſcenderunt de monte galaad. :|: quæ aſcenderunt
:||: de monte galaad :||: :||:


Quinque vocum Secunda pars. Baſis.
Entes tui ſicut greges tonſa- rum Dentes tui ſicut greges tonſarum
tonſa- rum quæ aſcende- runt quæ aſcenderunt de lauacro
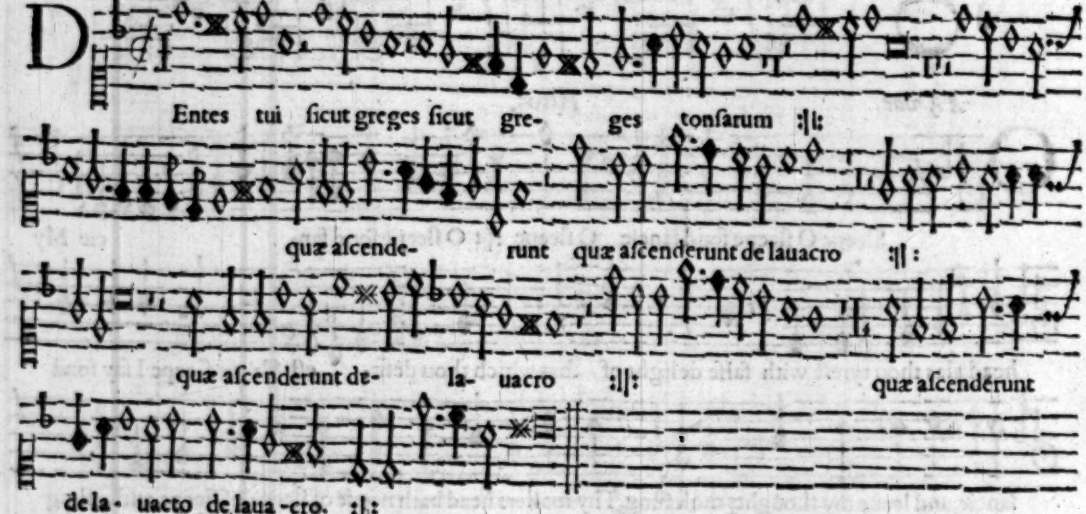

Quinq; vocum Secunda pars. Tenor.
Entes tui Sicut greges tonſarum Dentes
tui ſicut greges tonſarum que aſcenderunt de laua-
cro quæ aſcenderunt de lauacro
quæ aſcende- runt de la uacro
que aſcende- runt de la- ua, cro

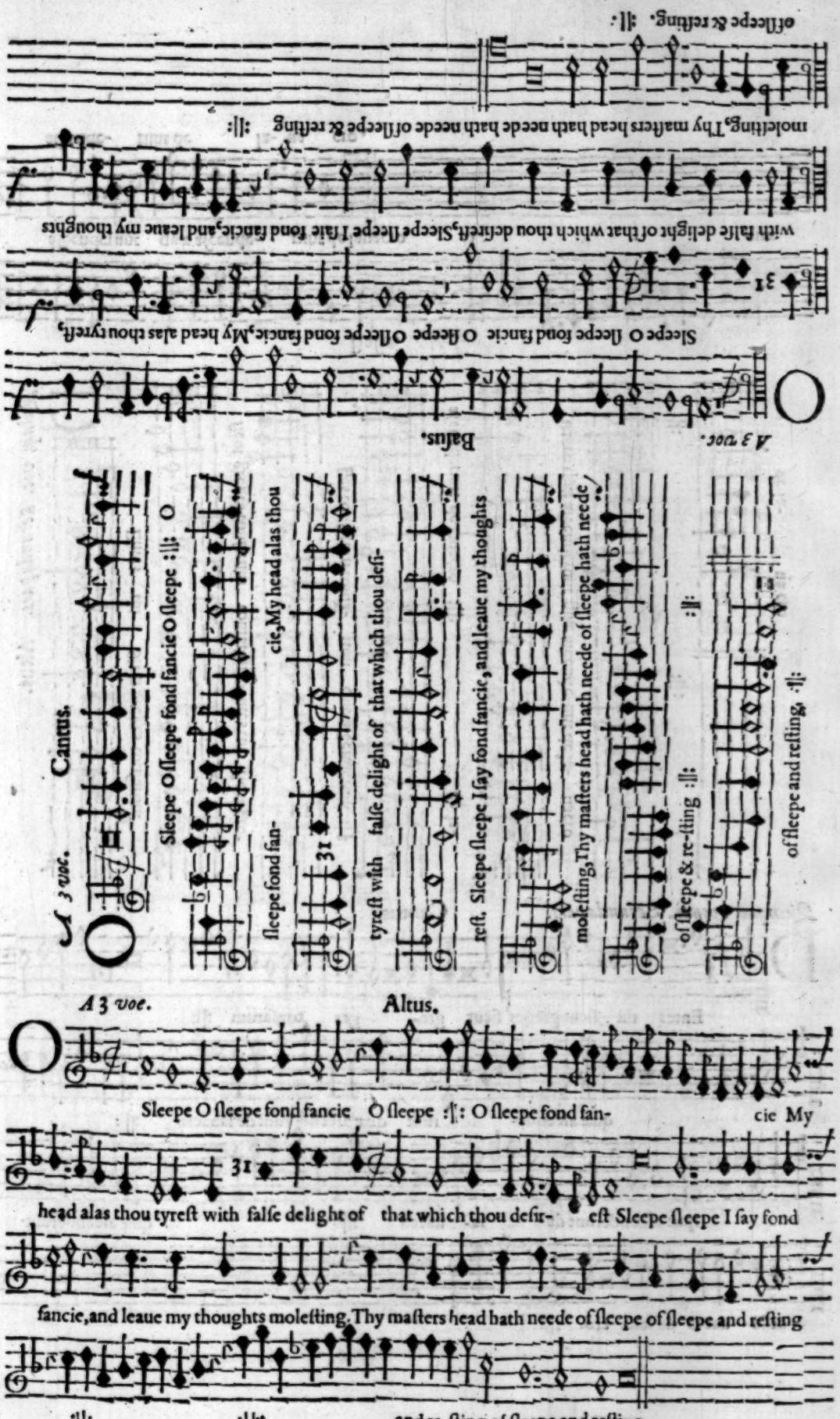

Quinque vocum. Secunda pars. Quintus.
Entes tui ſicut greges Dentes tui ſicut greges tonſarum
Dentes tui ſicut greges tonſarum quæ aſcenderunt de la- uacro quæ
aſcenderunt de la- uacro quæ aſcenderunt de la-
ua cro quæ aſcenderunt quæ aſcenderunt de lauacto de la- uacto.





Quinque vocum. Secunda pars. Cantus.




A 3 voc. Cantus.
Sleepe O sleepe fond fancie O sleepe :||: O
sleepe fond fan-
cie, My head alas thou
tyrest with false delight of that which thou desi-
rest. Sleepe sleepe I say fond fancie, and leaue my thoughts
molesting, Thy masters head hath neede of sleepe hath neede
of sleepe & re-sting :||:
of sleepe and resting. :||:
A 3 voc. Altus.
Sleepe O sleepe fond fancie O sleepe :|: O sleepe fond fan- cie My
head alas thou tyrest with false delight of that which thou desir- est Sleepe sleepe I say fond
fancie, and leaue my thoughts molesting. Thy masters head hath neede of sleepe of sleepe and resting
:||: :|: and re-sting of sleepe and resting.
A 3 voc. Bajus.
Sleepe O sleepe fond fancie O sleepe O sleepe fond fancie, My head alas thou tyrest,
with false delight of that which thou desirest, Sleepe sleepe I saie fond fancie, and leaue my thoughts
molesting, Thy masters head hath neede of sleepe & resting :||:
of sleepe & resting. :||:

ANNOTATIONS

neceſſary for the vnderſtanding of the Booke, vvherein the veritie of ſome of the preceptes is prooued, and ſome argumentes which to the contrary might be obiected are refuted.

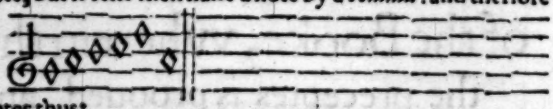
To the Reader.



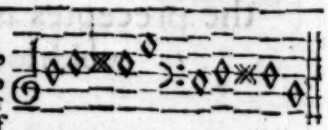
HEn I had ended my booke, and ſhowne it (to be peruſed) to ſome of better skill in letters then my ſelfe, I was by the requeſted, to giue ſome contentment to the learned, both by ſetting down a reaſon why I had diſagreed from the opinions of others, as alſo to explaine ſomething, which in the booke it ſelfe might ſeeme obſcure. I haue therefore thought it beſt to ſet downe in Annotations, ſuch thinges as in the text could not ſo commodiouſlie be handled, for interrupting of the continuall courſe of the matter, that both the young beginner ſhoulde not be ouerladed with thoſe things, which at the firſte woulde be to hard for him to conceiue: and alſo that they who were more skilful, might haue a reaſon for my proceedings. I would therefore counſel the young ſcholler in Muſicke, not to intangle himſelfe in the reading of theſe notes, til he haue perfectly learned the booke it ſelfe, or at leaſt the firſt part thereof: for without the knowledge of the booke, by reading of them, hee ſhal runne into ſuch confuſion, as hee ſhall not know where to begin or where to leaue. But thou (learned Reader) if thou find any thing which ſhal not be to thy liking, in friendſhip aduertiſe me that I may either mend it, or ſcrape it out. And ſo I ende, proteſting that *Errare poſſum hereticus eſſe nolo.*

Pag. 2. verſ. 26. The ſcale of Muſicke) I haue omitted the definition and diuiſion of muſicke becauſe the greateſt part of thoſe, for whoſe ſake the booke was taken in hand, and who chieflie are to vſe it: be either altogither vnlearned, or then haue not ſo farre proceeded in learning, as to vnderſtand the reaſon of a definition: and alſo becauſe amongſt ſo many who haue written of muſicke, I knew not whom to follow in the definition. And therefore I haue left it to the diſcretion of y Reader, to take which he liſt of all theſe which I ſhal ſet downe. The moſt auncient of which is by *Plato* ſet out in his *Theages* thus. Muſicke (ſaith he) *is a knowledge* (for ſo I interpret the worde σοφια which in that place he vſeth) *whereby we may rule a company of ſingers, or ſingers in companies* (or *quire*, for ſo the word χορες ſignifieth.) But in his *Banquet* he giueth this definition. *Muſick*, ſaith he, *is a ſcience of loue matters occupied in harmonie and rythmos. Boetius* diſtinguiſheth and theoricall or ſpeculatiue muſicke he defineth, in the firſt chapter of the fift booke of his muſicke, *Facultas differentias acutorum & grauium ſonorum ſenſu ac ratione perpendens.* A facultie conſidering the difference of high and lowe ſoundes by ſence and reaſon. *Auguſtine* defineth practicall muſicke (which is that which we haue now in hand) *Recte modulandi ſcientia*, A ſcience of well dooing by time, tune, or number, for in al theſe three is *modulandi peritia* occupied. *Franchinus Gaufurius* thus *Muſica eſt proportionabilium ſonorum concinnis interuallis diſiunctorum diſpoſitio ſenſu ac ratione conſonantiam monſtrans.* A diſpoſition of proportionable ſoundes deuided by apt diſtances, ſhewing by ſence and reaſon, the agreement in ſound. Thoſe who haue byn ſince his time, haue doon it thus, *Rite & bene canendi ſcientia*, A Science of duly and wel ſinging, a ſcience of ſinging wel in tune and number *Ars bene canendi*, an Art of wel ſinging. Now I ſaie, let euery man follow what definition he liſt. As for the diuiſion, Muſicke is either *ſpeculatiue* or *practicall. Speculatiue is that kinde of muſicke* which by Mathematical helpes, ſeeketh out the cauſes, properties, and natures of ſoundes by themſelues, and compared with others proceeding no further, but content with the on-

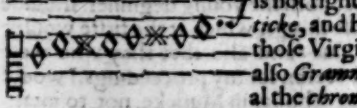
lie contemplation of the Art. *Practical* is that which teacheth al that may be knowne in songs, cyther for the vnderstanding of other mens, or making of ones owne, and is of three kindes: *Diatonicum, chromaticum*, and *Enharmonicum*. *Diatonicum*, is that which is now in vse, & riseth throughout the scale by a whole, not a whole note and a lesse halfe note (a whole note is that which the Latines call *integer tonus*, and is that distance which is betwixt any two notes, exeept *mi* & *fa*. For betwixt *mi* and *fa* is not a full halfe note, but is lesse then halfe a note by a *comma*: and therfore called the lesse halfe note) in this maner.
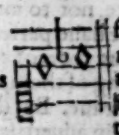


Chromaticum, is that which riseth by *Semitonium minus* (or the lesse halfe note) the greater halfe note, and three halfe notes thus: (the greater halfe note is that distance which is betwixt *fa* and *mi*, in *b fa mi*.)



Enharmonicum, is that which riseth by *diesis, diesis*, (*diesis* is the halfe of the lesse halfe note) and *ditonus*. But in our musicke, I can giue no example of it, becausse we haue no halfe of a lesse *semitonium*, but those who would shew it, set downe this example. of *enharmonicum*, and marke the *diesis* thus ✕ as it were the halfe of the *apotome* or greater halfe note, which is marked thus ✕. This signe of the more halfe note, we now adaies confound with our *b* square, or signe of *mi* in *b fa mi*, and with good reason: for when *mi* is sung in *b fa mi*, it is in that habitude to *alamire*, as the double *diesis* maketh *Ffaut* sharpe to *Elami*, for in both places the distance is a whole note. But of this enough, and by this which is already set downe, it may euidentlie appeare, that this kind of musick which is vsual now a daies, is not fully and in euery respect the ancient *Diatonicum*. For if you begin any foure notes, singing *vt re mi fa*, you shal not finde either a flat in *elami*, or a sharpe in *Ffaut*: so that it must needes follow, that it is neither iust *diatonicum*, nor right *Chromaticum*. Likewise by that which is saide, it appeareth, this point which our Organists vse

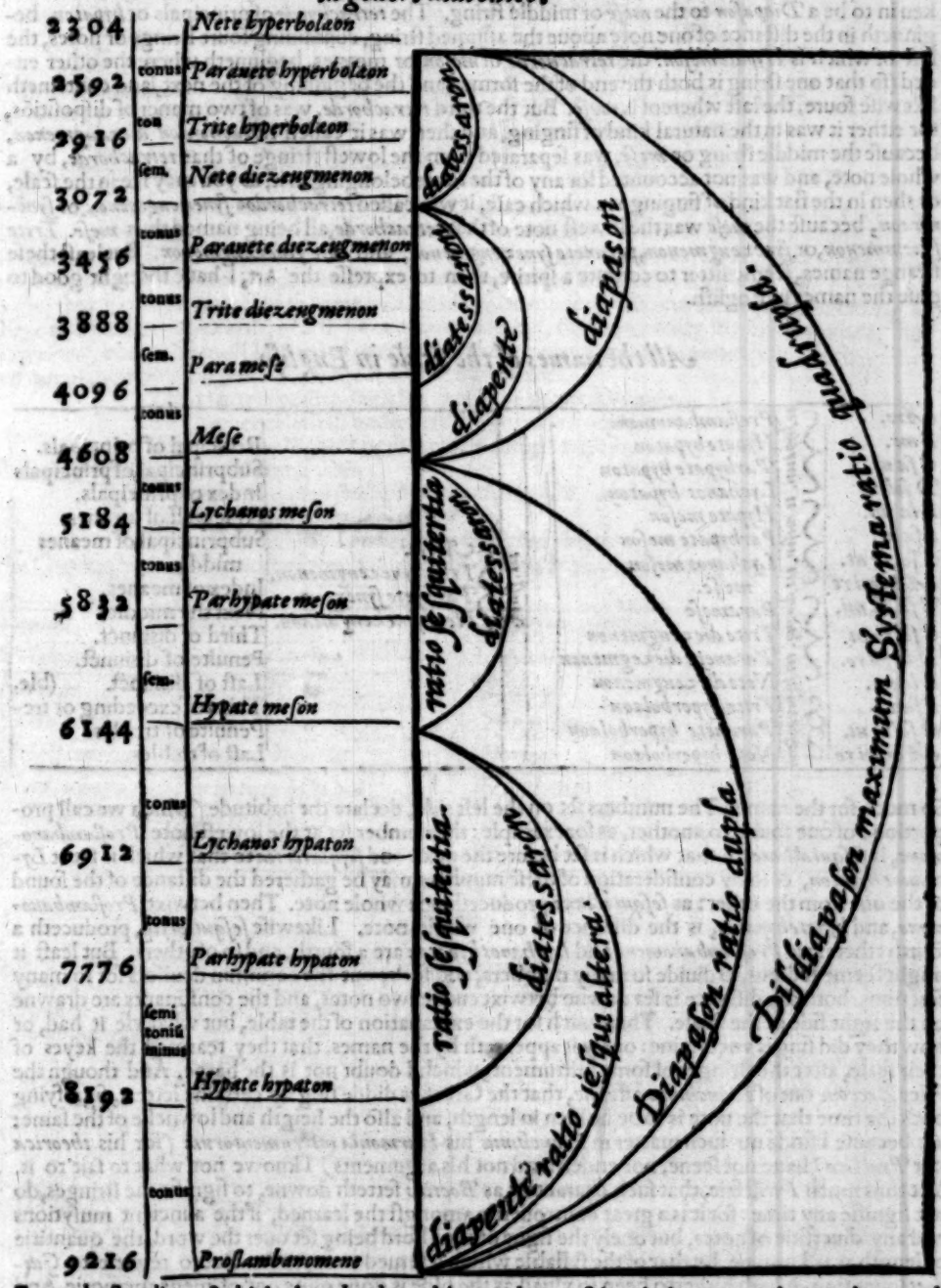


is not right *Chromatica*, but a bastard point patched vp, of halfe *chromaticke*, and halfe *diatonick*. Lastlie it appeareth by that which is said, that those Virginals which our vnlearned musytians cal *Chromatica* (and some also *Grammatica*) be not right *chromatica*, but halfe *enharmonica*: & that al the *chromatica*, may be expressed vppon our common virginals, except for if you would thinke that the sharpe in *g sol re ut* would serue that turne, by experiment you shal find that it is more then halfe a quarter of a note too low. But lett this suffice for the kinds of musicke: now to the parts Practical. Musicke is diuided into two parts, the first may be called Elementarie or rudimental, teaching to know the quality and quantity of notes, and euery thing else belonging to songes, of what maner or kind soeuer. The second may be called *Syntactical, Poetical*, or *effective*; treatinge of soundes, concordes, and discords, and generally of euery thing seruing for the formal and apte setting together of parts or soundes, for producing of harmonie either vpon a ground, or voluntarie.



Pag. 6 ad. ver. 27. Which we call the Gam) That which we cal the scale of musicke, or the *Gam*, others cal the Scale of *Guido*: for *Guido Aretinus*, a Monke of the order of S. *Benet*, or *Benedict*, about the yeare of our Lord 960. changed the Greeke scale (which consisted onely of 15. keyes, beginning at *are*, and ending at *alamire*) thinking it a thing too tedious, to saye such long wordes, as *Proslambanomenos, hypatehypaton*, and such like: turned them into *Are, b mi, c fa ut*, &c. and to the intent his inuention might the longer remaine and the more easily be learned of children, hee framed and applied his Scale to the hand: setting vppon euery ioint a seuerall keye, beginning at the thumbes ende, and descending on the inside: then orderly through the lowest iointes of euery finger, ascending on the little finger, and then vpon the tops of the rest, stil going about, setting his last key *ela* vpon the vpper iointe of the middle finger on the outside. But to the ende that euerie one might know from whence he had the Art, he set this Greeke letter Γ *gamma*, to the beginning of his Scale, seruing for a *diapason* to his seuenth letter *g*. And whereas before him the whole Scale consisted of foure *Tetrachorda* or fourthes, so disposed as the highest note of the lower, was the lowest of the next, except that of *mese*, as we shal know more largely hereafter, he added a fift *Tetrachordum*, including in the Scale (but not with such art and reason as the Greekes did) seauen hexachorda or deductions of his sixe notes, causing that which before contained but fifteene notes, contain twentie, and so fill vp both the reach of most voices, and the iointes of the hande. Some after him (or he himselfe) altered his Scale in forme of Organ pipes, as you see set downe in the beginning of the Booke. But the Greeke Scale was thus.

Systema harmonicum quindecim chordarum in genere diatonico.



For vnderstanding of which, there be three things to be considered: the names, the numbers, and the distances. As for the names, you must note that they be all Nounes adiectiues, the substantiue of which is *chorda*, or a string. *Proslabanomene*, signifieth a string assumed or taken in, the reasonne whereof we shal straight know.

The Annotations.

Al the ſcale was diuided into foure *Tetrachordes* or fourths, the loweſt of which foure was called *Tetrachordon hypaton*, the fourth of principals. The ſecond *tetrachordon meſon*, the fourth of middle or meanes. The third *tetrachordon diezeugmenon*, the fourth of ſtrings diſioyned or diſiunct. The fourth and laſt *tetrachordon hyperbolæon*, the fourth of ſtringes exceeding: the loweſt ſtring *Proſlambanomene* is called aſſumed, becauſe it is not accounted for one of any *tetrachorde*, but was taken in to be a *Diapaſon* to the *meſe* or middle ſtring. The *tetrachorde* of principals or *hypaton*, beginneth in the diſtance of one note aboue the aſſumed ſtring, containing foure ſtrings or notes, the laſt of which is *Hypatemeſon*: the *tetrachorde* of *meſon* or meanes, beginneth where the other ended (ſo that one ſtring is both the end of the former, and the beginning of the next) and containeth likewiſe foure, the laſt whereof is *meſe*. But the third *tetrachorde*, was of two maner of diſpoſitiõs, for either it was in the natural kind of ſinging, and then was it called *tetrachordon diezeugmenon*, becauſe the middle ſtring or *meſe*, was ſeparated from the loweſt ſtringe of that *tetrachorde*, by a whole note, and was not accounted for any of the foure belonging to it, as you may ſee in the ſcale, or then in the flat kind of ſinging: in which caſe, it was called *tetrachordon ſynezeugmenon*, or *ſynẽmenon*, becauſe the *meſe* was the loweſt note of that *tetrachorde*, all being named thus *meſe*. *Trite ſynemmenon*, or *ſynezeugmenon*, *paranete ſynezeugmenon*, and *nete ſynezeugmenon*. But leaſt theſe ſtrange names, ſeeme fitter to coniure a ſpirite, then to expreſſe the Art, I haue thought good to giue the names in Engliſh.

All the names of the Scale in Engliſh.

Are.	*Proſlambanomene*				
B mi.	*Hypate hypaton*				Principal of principals.
C fa ut.	*Parhypate hypaton*				Subprincipal of principals
D ſol re.	*Lychanos hypaton*				Index of principals.
E la mi.	*Hypate meſon*				Principall of meanes.
F fa ut.	*Parhypate meſon*				Subprincipal of meanes
G ſol re ut.	*Lychanos meſon*		*Meſe.*		middle.
A la mi re	*meſe.*		*Trite ſynezeugmenon.*		Index of meanes.
B fa ♮ mi.	*Parameſe*		*Paranete ſynezeug.*		Next the middle.
C ſol fa ut.	*Trite diezeugmenon*		*Nete ſynezeugmenon.*		Third of diſiunct.
D la ſol re.	*Paranete diezeugmenon*				Penulte of diſiunct.
E la mi.	*Nete diezeugmenon*				Laſt of diſiunct. (ble.
F fa ut.	*Trite hyperbolæon*				Third of exceeding or tre-
G ſol re ut.	*Paranete hyperbolæon*				Penulte of trebles.
A la mi re	*Nete hyperbolæon*				Laſt of trebles.

So much for the names. The numbers ſet on the left ſide, declare the habitude (which we call proportion) of one ſound to another, as for example: the number ſet at the loweſt note *Proſlambanomene*, is *ſeſqui octaue*, to that which is ſet before the next: and *ſeſquitertia* to that which is ſet at *Lychanos hypaton*, & ſo by conſideration of theſe numbers, may be gathered the diſtance of the ſound of the one from the other: as *ſeſqui octaue* produceth one whole note. Then betwixt *Proſlambanomene*, and *hypate hypaton*, is the diſtance of one whole note. Likewiſe *ſeſquitertia*, produceth a fourth: therefore *Proſlambanomene* and *Lychanos hypaton* are a fourth, and ſo of others. But leaſt it might ſeeme tedious, to diuide ſo many numbers, and ſeeke out the common deuiſors for ſo many fractions, both the diſtance is ſet downe betwixt euerie two notes, and the conſonants are drawne on the right ſide of the Scale. Thus much for the explanation of the table, but what vſe it had, or how they did ſing is vncertaine: onely it appeareth by the names, that they tearmed the keyes of their ſcale, after the ſtringes of ſome inſtrument, which I doubt not is the harpe. And though the Frier *Zaccone* out of *Franchinus* affirme, that the Greekes didde ſing by certaine letters, ſignifying both the time that the note is to be holden in length, and alſo the heigth and lowneſſe of the ſame: yet becauſe I finde no ſuch matter in *Franchinus* his *Harmonia inſtrumentorum* (for his *theorica* nor *Practica* I haue not ſeene, nor vnderſtand not his arguments) I knowe not what to ſaie to it. Yet thus much *I* will ſaie, that ſuch characters as *Boetius* ſetteth downe, to ſignifie the ſtringes, do not ſignifie any time: for it is a great controuerſie amongſt the learned, if the auncient muſytions had any diuerſitie of notes, but onely the ſigne of the chord being ſet ouer the word, the quantitie or length was knowne, by that of the ſyllable which it ſerued to expreſſe. But to returne to *Guidoes* inuention, it hath hitherto been ſo vſuall as the olde is gone quite out of mens memorie. And as for the *Gam*, many haue vpon it deuiſed ſuch fantaſtical imaginations, as it were ridiculous to write, as (forſooth) *Are* is ſiluer, *B mi* quickſiluer, &c, for it were too long to ſet downe all. But it ſhould ſeeme, that he who wrote it, was either an Alcumiſte, or an Alcumiſtes friend. Before an old treatiſe of muſicke written in vellim aboue an hundred yeares ago, called *Regula Franchonis cũ additionibus Roberti de Haulo*, there is a *Gam* ſet downe thus.

Γ vt.	Terra		E la my	Saturnus
A re.	Luna		F fa vt	Iupiter.
B mi.	Mercurius		G sol re ut	Mars
C fa vt.	Venus		A la mi re	Sol
D sol re.	Sol		B fa ♮ mi	Venus
E la mi.	Iupiter		C sol fa vt	Mercurius
F fa vt.	Saturnus		D la sol re	Luna
G sol re vt.	Cœlum.			Boetius.

And at the end thereof these words *Marcus Tullius* pointing (as I take it) to that moste excellent discourse in the dreame of *Scipio*, where the motions and soundes of all the sphæres are most sweetlie set downe: which who so listeth to read, let him also peruse the notes of *Erasmus* vppon that place, where he taketh vp *Gaza* roundlie for his Greeke translation of it: for there *Tullie* doeth affirme, that it is impossible that so great motions may be mooued without sound, and according to theyr neerenesse to the earth, giueth he euery one a sound, the lower body the lower sounde. But *Glareanus*, one of the most learned of our time, maketh two arguments to contrarie effects, gathered out of their opinion, who denie the sound of the sphæres.

The greatest bodies, saith he, make the greatest sounds,
The higher celestiall bodies are the greatest bodies,
Therefore the highest bodies make the greatest sounds.

The other prooueth the contrarie thus.

That which moueth swiftest giueth the highest sound,
The higher bodies moue swiftlyest,
Therefore the highest bodies giue the highest sound.

The Greekes haue made another comparison of the tunes, keyes, muses and planets thus,

Vrania	*Mese*		*Hypermixolydius*	*Cœlum stellatum*
Polymnia	*Lychanos meson*		*Myxolydius*	*Saturnus*
Euterpe	*Parhypate meson*		*Lydius*	*Iupiter*
Erato	*Hypate meson*	*Thalia.*	*Phrygius*	*Mars*
Melpomene	*Lychanos hypaton*		*Dorius*	*Sol*
Terpsichore	*Parhypate hypaton*		*Hypolydius*	*Venus*
Caliope	*Hypate hypaton*		*Hypophrygius*	*Mercurius*
Clio	*Prostambanomene*		*Hypodorius*	*Luna.*

Thalia
terra.

And not without reason, though in many other thinges it hath beene called iustlie *Mendax* and *Nugatrix grecia*. Some also (whom I might name if I would) haue affirmed, that the Scale is called *Gam vt*, from *Gam*, which signifieth in Greeke graue, or antient: as for me I find no such greek in my Lexicon, if they can proue it they shall haue it.

Page 3. verse 22. But one twice named.) It should seeme that at the first, the rounde b. was written as now it is thus *b.* and the square b. thus h But for haste men not being careful to see the stroks meet iust at right angles, it degenerated into this figure ♮ and at length came to be confounded with the sign of ♭ *Apotome* or *semitonium maius*, which is this ♮ And some falslie terme *Diesis*, for *diesis* is the halfe of *Semitonium minus*, whose signe was made thus ♯ But at length, the signe by ignorance was called by the name of the thing signified, and so the other signe being like vnto it, was called by the same name also.

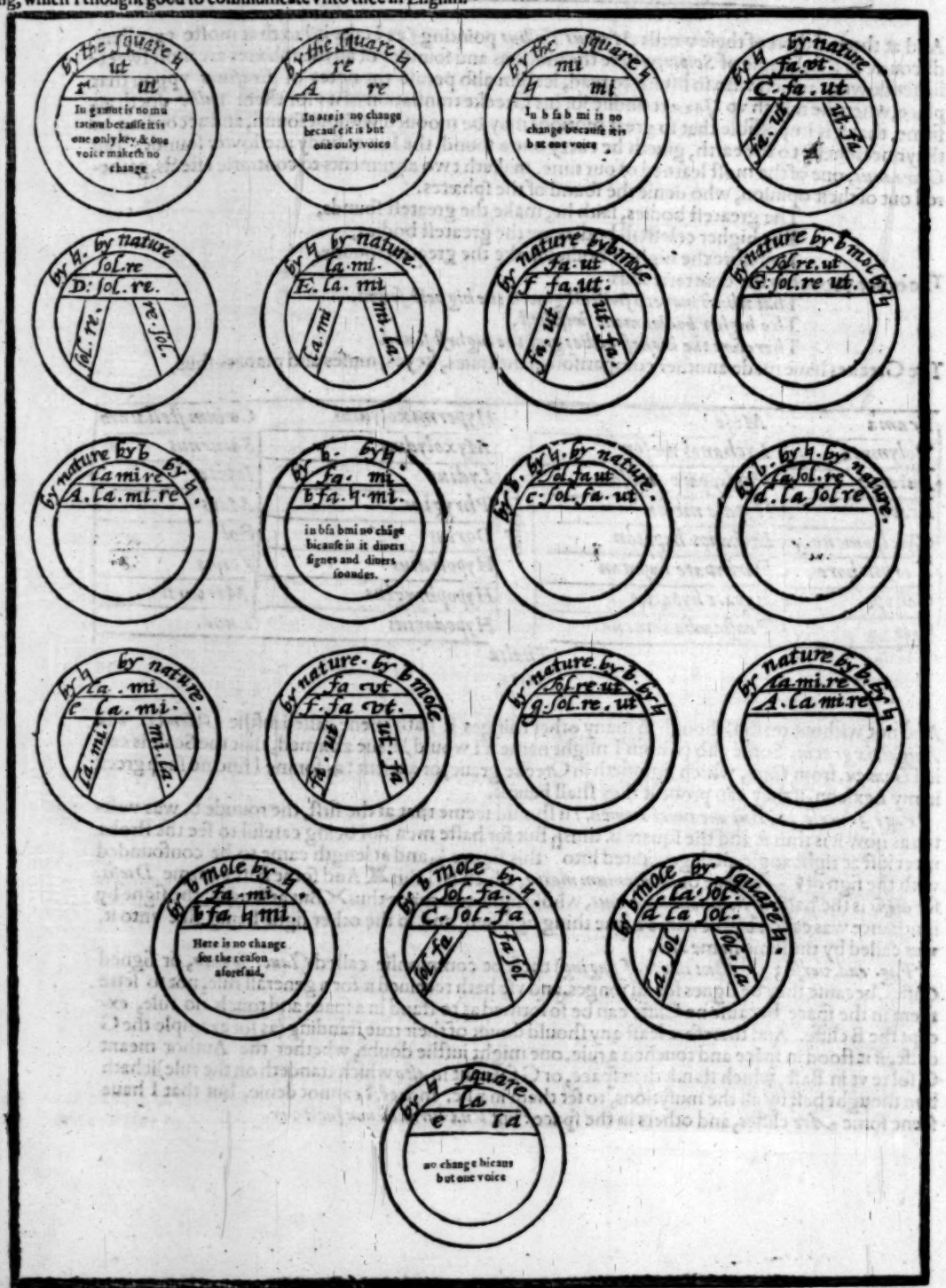
Pag. ead. verse 35. But in vse of singing) these be commonlie called *Claues signatæ*, or signed Cliffes, because they be signes for all songes, and vse hath receiued it for a generall rule, not to sette them in the space, because no Cliffe can be so formed as to stand in a space and touch no rule, except the B cliffe. And therefore least any should doubt of their true standing (as for example the G cliffe, if it stood in space and touched a rule, one might iustlie doubt, whether the Author meant G sol re vt in Base, which standeth in space, or G sol re ut in *alto* which standeth on the rule) it hath byn thought best by all the musytions, to set them in rule. Indeed I cannot denie, but that I haue seene some *Are* cliffes, and others in the space: but *Vna hirundo non facit ver.*

Pag.4.verſ.1. as though the verſe were the ſcale) ſo it is: and though no vſual verſe comprehend the whole ſcale, yet doth it a part ther of. For if you put any two verſes togither, you ſhal haue the whole Gam thus,

Pag.ead. verſ.34. The three natures of ſinging) a propertie of ſinging is nothing elſe, but the difference of plainſongs cauſed by the note, in b fa mi, hauing the halfe note either aboue or belowe it, & it may plainly be ſeen, that thoſe three properties haue not byn deuiſed for prickſong; for you ſhal find no ſong included in ſo ſmal bounds as to touche no b. And therfore theſe plainſongs which were ſo contained, were called naturall, becauſe euery key of their ſix notes ſtood inuariable the one to the other, howſoeuer the notes were named. As from d ſol re, to clami, was alwaies a vvhole note, whether one did ſing ſol la, or re mi, and ſo forth of others. If the b. had the ſemitonium vnder it, then was it noted b. & vvas termed b. *molle*, or ſoft; if aboue it, then was it noted thus ♮ and termed b. *quadratum* or b. *quarre*. In an olde treatiſe called *Tractatus quatuor principalium*, I find theſe rules and verſes, *Omne vt incipiens in c. cantatur per naturam. in F. per b. molle, in g. per ♮ quadratum.* that is, Euery vt beginning in C. is ſung by proper chant in F. by b. *molle* or flat, in g. by the ſquare ♮ or ſharpe, the verſes be theſe

C. naturam dat. f. b molle tunc tibi ſignat,
g. quoque b. durum tu ſemper habes canitarum.

Which if they were no truer in ſubſtance then they be fine in words and right in quantitie of ſyllables, were not much worth. As for the three themſelues, their names beare manifeſt witnes, that muſicke hath come to vs from the French. For if we had had it from any other, I ſee no reaſon why we might not aſwel haue ſaid the ſquare b. as b. *quarre* or *carre*, the ſignification beeing al one. In the treatiſe of the foure principals I found a table, containing all the notes in the ſcale; and by what propertie of ſinging euery one is ſung, which I thought good to communicate vnto thee in Engliſh.



But for the vnderſtanding of it, I muſt ſhew you what is meant by mutation or change. Mutation is the leauing of one name of a note and taking another in the ſame ſound, and is done (ſayeth the Author of *quatuor principalia*) either by reaſon of propertie, or by reaſon of the voice. By reaſon of the property, as when you change the ſol in *g ſol re ut*, in ut, by the ♮ and in re by the *b*. & ſuch like, by reaſon of the voice when the name is changed, for the aſcenſion or deſcenſions ſake: as for example, in *c fa ut*, if you take the note fa, you may riſe to the third, and fall to the fourth, in the due order of the ſix notes, if the property let not. But if you would aſcend to the fourth, then of force muſt you change your fa, into vt, if you will not ſing improperlie, becauſe no man can aſcende aboue la, nor deſcend vnder vt properlie: for if he deſcend, he muſt call vt, fa. Now in thoſe keyes wherein there is but one note, there is no change, where two, there is double change, where three is *ſextupla*: but al this muſt be vnderſtood where thoſe three or two notes be all in one ſounde, for if they be not of one ſound, they fall not vnder this rule, for they be directed by ſignes ſet by them. But all mutation ending in *vt re mi*, is called aſcending, becauſe they may aſcend further then deſcend, and all change ending in *fa ſol la*, is called deſcending, becauſe they may deſcend further thē aſcend, and thereof came this verſe: *vt re mi ſcandunt, deſcendunt fa quoque ſol la.* But though, as I ſaid, theſe three properties be found in plainſong, yet in pricktſong they be but two: that is, either ſharp or flat, for where nature is, there no *b*, is touched. But if you would knowe whereby any note ſingeth (that is whether it ſing by properchant ♮ *quarre*, or *b. molle*, name the note and ſo come downeward to vt: example, you woulde knowe wherby ſol in *g ſol re ut* ſingeth, come down thus, *ſol fa mi re vt*, ſo you find vt in *c fa ut*, which is the propertie whereby the ſol in *g ſol re ut* ſingeth, and ſo by others.

Page 9. verſe 18. By the forme of the note) There were in old time foure maners of pricking, one al blacke which they tearmed blacke full, another which we vſe now which they called black void, the third all red, which they called red ful, the fourth red as ours is blacke, which they called redde void: alwhich you may perceiue thus:



But if a white note (which they called black voide (happened amongſte blacke full, it was diminiſhed of halfe the value, ſo that a minime was but a crotchet, and a ſemibriefe a minime, &c. If a redde full note were found in blacke pricking, it was diminiſhed of a fourth part, ſo that a ſemibriefe was but three crotchettes and a Redde minime was but a Crotchette: and thus you may perceiue that they vſed their red pricking in al reſpects as we vſe our blacke noweadaies. But that order of pricking is gone out of vſe now, ſo that wee vſe the blacke voides, as they vſed their black fulles, and the blacke fulles as they vſed the redde fulles. The redde is gone almoſt quite out of memorie, ſo that none vſe it, and fewe knowe what it meaneth. Nor doe we pricke anye blacke notes amongſt white, except a ſemibriefe thus:



is a minime and a pricke (though ſome ſtand for ⅔ of a ſemibriefe) and the black more blacke ſemibriefes or briefes bee to & moſt commonly either *tripla* or *hemolia*, in which caſe, the ſemibriefe ſo blacke would haue it ſung in tripla maner, and minime a Crotchet, as indeede it is. If gither, then is there ſome proportion, which is nothing but a rounde common *tripla* or *ſeſquialtera*. As for the number of the formes of notes, there were within theſe two hundred yeares but foure, knowne or vſed of the Muſytions: thoſe were the Longe, Briefe, Semibriefe, and Minime. The Minime they eſteemed the leaſt or ſhorteſt note ſingable, and therefore indiuiſible. Their long was in three maners: that is, either ſimple, double, or triple: a ſimple Long was a ſquare forme, hauing a taile on the right ſide hanging downe or aſcending: a double Long was ſo formed as ſome at this daie frame their Larges, that is, as it were compact of 2. longs: the triple was bigger in quantitie than the double. Of their value we ſhal ſpeake hereafter. The ſemibriefe was at the firſt framed like a triangle thus ◤ as it were the halfe of a briefe diuided by a *diameter* thus ◹ but that figure not being comly nor eaſie to make, it grew afterward to the figure of a rombe or loſeng thus ◆ which forme it ſtill retaineth.

The minime was formed as it is now, but the taile of it they euer made aſcending, and called it *Signum minimitatis* in their *Ciceronian* Latine. The inuention of the minime they aſcribe to a certaine prieſt (or who he was I know not) in *Nauarre*, or what contrie elſe it was which they tearmed *Nauernia*, but the firſt who vſed it, was one *Philippus de vitriaco*, whoſe *motetes* for ſome time were of al others beſt eſteemed and moſt vſed in the Church. Who inuented the Crotchet, Quauer, and Semiquauer is vncerraine. Some attribute the inuention of the Crotchet to the aforenamed *Philip*, but it is not to be founde in his workes, and before the ſaide *Philippe*, the ſmalleſt note vſed was a ſemibriefe, which the Authors of that time made of two ſortes more or leſſe: for one *Francho* diuided the briefe, either in three equal partes (terming them *ſemibriefes*) or in two vnequal parts, the greater whereof was called the more *ſemibriefe* (and was in value equal to the vnperfect briefe) the other was called the leſſe *ſemibriefe*, as being but halfe of the other aforeſaid.

This *Francho* is the moſt ancient of al thoſe whoſe workes of practical muſicke haue come to my handes, one *Roberto de Haulo* hath made as it were Commentaries vpon his rules, and termed the

Additions
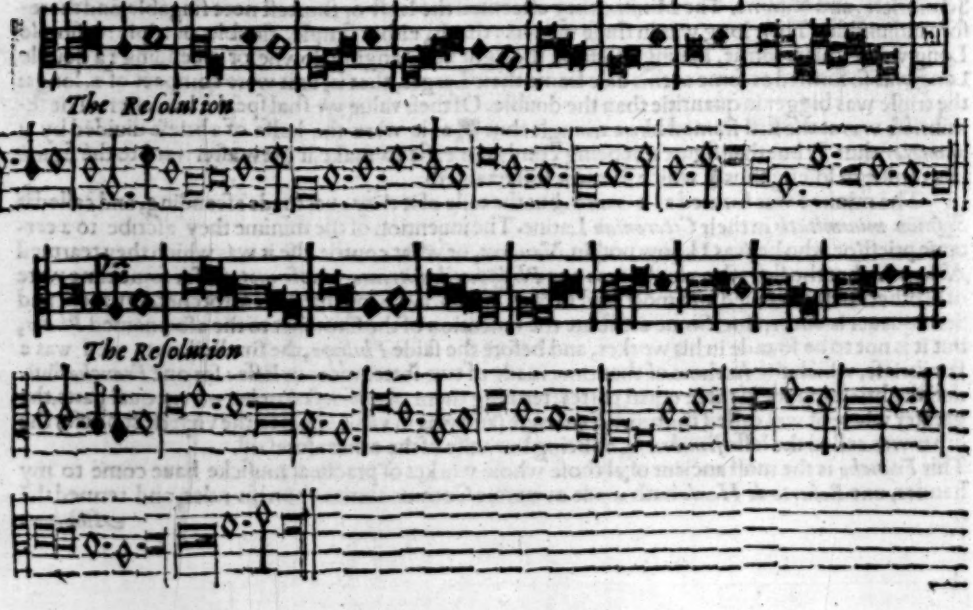
Additions. Amongſt the reſt when *Francho* ſetteth downe, that a ſquare body hauing a taile comming downe on the right ſide, is a Long, he ſaith thus: *Si tractum habeat à parte dextra aſcenden tẽ erecta vocatur vt hic ponuntur enim iſte longa erecta ad differentiam longarum quæ ſunt recta & vocantur erecta quod vbicunque inueniuntur per ſemitonium erigunntur*, that is, If it haue a taile on the right ſide going vpward, it is called *erect* or raiſed thus for theſe raiſed longes be put for difference from others which be right, and are raiſed, becauſe whereſoeuer they be found, they be raiſed halfe a note higher, a thing which (I beleue) neither he himſelfe nor any other, euer ſaw in practiſe. The like obſeruation he giueth of the Briefe, if it haue a taile on the left ſide going vpward, the *Larg, long, briefe, ſemibriefe, & minime* (ſaith *Glareanus*) haue theſe 70. yeares beene in vſe: ſo that reckoning downeward, from *Glareanus* his time, which was about 50. yeares agoe, we ſhal find that the greateſt antiquity of our prickt ſong, is not aboue 130. yeares olde.

Pag. ead. verſe ead. and the mood) By the name of *Mood* were ſignified many thinges in Muſicke. Firſt thoſe which the learned call *moodes*, which afterward were tearmed by the name of *tunes*. Secondly a certaine forme of diſpoſition of the Church plainſongs in *longes* and *Breues* example. If a plainſong conſiſted al of Longes, it was called the firſt mood: if of a Long & a Briefe ſucceſſiuely, it was called the ſecond mood, &c. Thirdly, for one of the degrees of muſick, as when we ſaie mood, is the dimenſion of Larges and Longes. And laſtly, for al the degrees of Muſicke, in which ſence it is commonlie (though falſly) taught to all the young Schollers in Muſicke of our time: for thoſe ſignes which we vſe, do not ſignifie any moode at all, but ſtretche no further then time, ſo that more properly they might cal them time perfect of the more prolation, &c. then *mood* perfect of the more prolation.

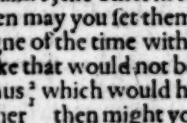
Page ead. verſe 22. The reſtes) Reſtes are of two kindes, that is: either to be told, or not to bee told, thoſe which are not to be told be alwaies ſette before the ſong (for what purpoſe wee ſhall know hereafter) thoſe which are to be told for two cauſes cheefly were inuented. Firſt, to giue ſom leaſure to the ſingers to take breath. The ſecond, that the pointes might follow in Fuge one vpon another, at the more eaſe, and to ſhew the ſinger how farre he might let the other goe before him before he began to follow. Some reſtes alſo (as the minime and crotchet reſtes) were deuiſed, to auoid the harſhneſſe of ſome diſcord, or the following of two perfect concords together.

But it is to be noted, that the long reſt was not alwaies of one forme: for when the long contained three Briefes, then did the Long reſt reach ouer three ſpaces, but when the Long was imperfect, then the Long reſt reached but ouer two ſpaces as they now vſe them.

Pag ead. verſ. 25. Lagatures) Ligatures were deuiſed for the Ditties ſake, ſo that how manye notes ſerued for one ſyllable, ſo many notes were tied togither. Afterwards they were vſed in ſongs hauing no dittie, but only for breuitie of writing: but nowadaies our ſonges conſiſting of ſo ſmall notes, few Ligatures be therein vſed: for *minimes*, and figures in time ſhorter than *minimes* cannot be tied or enter in ligature. But that defect might be ſupplyed by daſhing the ſigne of the degree either with one ſtroke, or two, and ſo cauſe the Ligable figures ſerue to any final quantitie of time we liſt. But becauſe in the booke I haue ſpoken nothing of black or halfe black ligatures, I thoght it not amiſſe, to ſet downe ſuch as I haue found vſed by other Authors, and collected by Frier *Zaccone*, in the 45. chapter of the firſt booke of practiſe of Muſicke, with the reſolution of the ſame in other common notes.



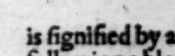
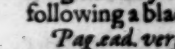
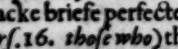
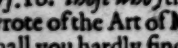
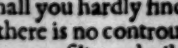
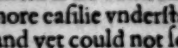
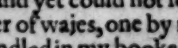
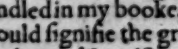
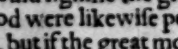
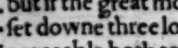
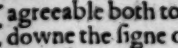
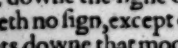
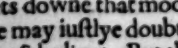
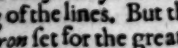
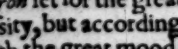
And by theſe few the diligent Reader may eaſily collect the value of any other, wherfore I thoght it ſuperfluous to ſet downe any more, though infinite more might be found.

Pag. 12. verſe 6. Pricks) A pricke is a kinde of Ligature, ſo that if you would tie a ſemibrief and a minime together, you may ſet a pricke after the ſemibriefe, and ſo you ſhal binde them. But it is to be vnderſtood, that it muſt be done in notes ſtanding both in one key, elſe wil not the prick augment the value of the note ſet before it. But if you would tie a ſemibriefe and a minime, or two minimes together, which ſtand not both in one key, then muſt you vſe the forme of ſome note ligable (for as I tolde you before, the minime and ſmaller figures then it bee not ligable) and marke the ſigne of degree, with what diminution is fitteſt for your purpoſe, example. There bee two minimes, the one ſtanding in *Alamire*, the other in *elami*: if you muſt needs haue them ſung for one ſyllable, or be tied together, then may you ſet them downe thus  as though they wer ſemibriefes, but daſhing the ſigne of the time with a ſtroake of diminution to make them minimes. But if you thinke that would not be perceiued, then may you ſette downe numbers before them thus $\frac{2}{1}$ which would haue the ſame effect: but if that pleaſed you no more the the other then might you ſet them in tied brieſes with this $\frac{2}{1}$ or this $\frac{4}{1}$ ſigne before them, which were all one matter with the former.
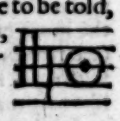
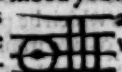
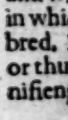
Page ead. verſe 8. A pricke of augmentation.) Some tearme it a pricke of addition, ſome alſo a pricke of perfection, not much amiſſe: but that which now is called of our muſicians a prick of perfection, is altogither ſuperfluous and of no vſe in muſicke: for after a ſemibriefe in the more prolation, they ſet a pricke, though another ſemibriefe follow it: but though the pricke were away, the ſemibriefe of it ſelfe is perfect. The Author of the Treatiſe *De quatuor principalibus*, ſaieth thus. Take it for certaine, that the point or pricke is ſet in prickſong for two cauſes, that is, either for perfection or diuiſions ſake, although ſome haue falſly put the point for other cauſes, that is, for imperfections and alterations ſake, which is an abſurdity to ſpeake. But the pricke following a note, will make it perfect, though of the owne nature it be vnperfect. Alſo the point is putte to deuide, when by it the perfections (*ſo hee tearmeth the number of three*) be diſtinguiſhed, and for any other cauſe the point in muſicke is not ſet downe. So that by theſe his wordes it euidentlie appeareth, that in thoſe daies (that is about twoe hundred yeares agoe) muſicke was not ſo farre degenerate from theoricall reaſons as it is now. But thoſe who came after, not only made foure kinds of pricks, but alſo added the fift, thus. There bee ſay they in all fiue kindes of pricks, a pricke of addition, a pricke of augmentation, a pricke of perfection, a pricke of deuiſion, and a pricke of alteration. A pricke of augmentation they define, that which being ſette after a note, maketh it halfe as muche longer as it was before: the pricke of Addition they define, that which being ſet after a ſembriefe in the more prolation, if a minime follow, it cauſeth the ſemibriefe to be three white minimes. A pricke of perfection they define, that which being ſet after a ſemibriefe in the more prolation, if an other ſemibriefe follow, it cauſeth the firſt to be perfect. The pricke of deuiſion and alteration they define, as they be in my booke. But if we conſider rightly both the pricke of Addition, of Augmentation, and that of alteration, are conteined vnder that of perfection: for in the leſſe prolation when a ſemibriefe is two minimes, if it haue a pricke and be three, then muſt it bee perfect: and in the more prolation, when two minimes come betwixt two ſemibrieſes, or in time perfect, when two ſemibrieſes come betwixt two brieſes which be perfect, the laſt of the two minimes is marked with a pricke, and ſo is altered to the time of two minimes: and the laſte of the twoe ſemibrieſes is likewiſe marked with a pricke, and is ſung in the time of two ſemibrieſes, which is onely done for perfections ſake, that the ternary number may be obſerued: yet in ſuch caſes of alteration, ſom cal that a point of diuiſion. For if you diuide the laſt ſemibriefe in time perfect from the briefe following, either muſt you make it two ſemibrieſes, or then perfection decaies: ſo that the point of alteration may either be tearmed a point of perfection, or of diuiſion. But others whoe woulde ſeeme very expert in muſicke, haue ſet downe the points or pricks thus: this pricke (ſay they) dooth perfect C  Now this pricke ſtanding in this place doeth imperfect. Nowe the pricke ſtanding in this place takes away the third part, and another pricke which ſtandeth vnder the note takes away the one halfe, as heere and like in all notes. But to refute this mans opinion (for what or who he is I know not) I need no more then his owne words, for (ſaith he) if the pricke ſtand thus it imperfecteth, if thus it taketh away the third part of the value. Nowe I praye him, what difference he ma keth betwixt taking away the third part of the value and imperfection? If he ſay (as he muſt needes ſay) that taking awaye the thirde part of the value is to make vnperfect, then I ſay he hath done amiſſe, to make one point of imperfection, and another of taking away the third part of a notes value.

Againe, all imperfection is made either by a note reſte or cullor, but no imperfection is made by a pricke, therefore our Monke (or whatſoeuer he were) hath erred, in making a point of imperfection. And laſtly, all diminution is ſignified, either by the daſhing of the ſigne of the degree, or by proportionate numbers, or by a number ſette to the ſigne, or elſe by aſſcription of the Canon: but none of theſe is a pricke, therefore no diminution (for taking away halfe of the note is diminution)
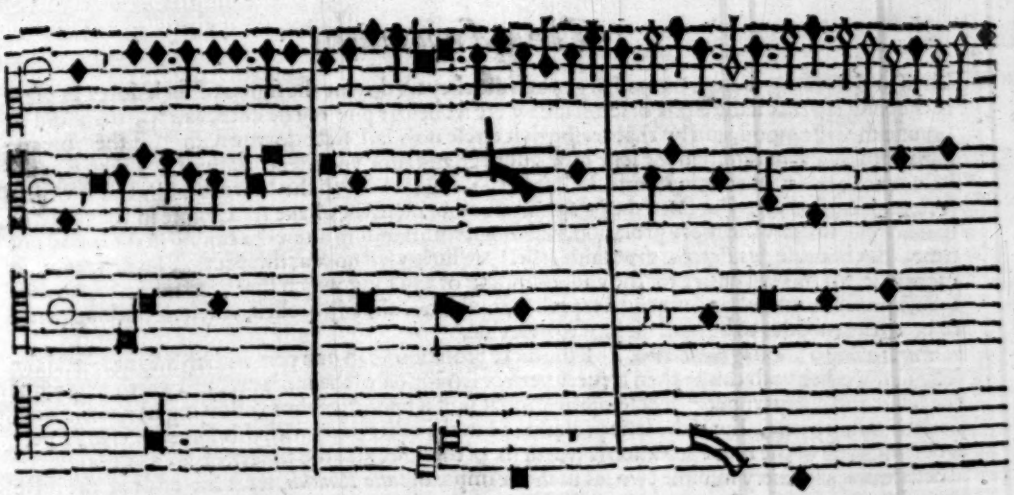
is signified by a pricke, and therefore none of his rules be true sauing the first, which is, that a prick following a blacke briefe perfecteth it.

Pag. 2*ad. vers.* 16. *those who*) that is, *Franchinus Gaffurus*, *Peter Aron*, *Glareanus*, and at a word all who euer wrote of the Art of Musicke. And though they all agree in the nnmber and forme of degrees, yet shall you hardly finde two of them tell one tale for the signes to know them. For time and prolation there is no controuersie, the difficultie resteth in the moodes. But to the ende that you may the more easilie vnderstand their nature, I haue collected such rules as were requisite for that purpose, and yet could not so well be handled in the booke. The mood therefore was signified two maner of wajes, one by numerall figures, another by pauses or restes. That way by numbers I haue handled in my booke, it resteth to set downe that way of shewing the mood by pauses. When they would signifie the great mood perfect, they did set downe three long restes together. If the lesse mood were likewise perfect, then did euery one of those long restes take vp three spaces thus  but if the great mood were perfect, and the lesse mood vnperfect, then did they like wise  set downe three long Restes, but vnperfect in this maner,  and though this way bee agreeable both to experience and reason, yet hath *Franchinus Gaffurus* sette downe the signe of the great mood perfect thus,  of the great moode vnperfect he setteth no sign, except one would say that this is it  for when he sets downe that mood, there is such a dashe before it, touching all the fiue lines. But one may iustlye doubt if that bee the signe of the  mood, or some stroke set at the beginning of the lines. But that signe which he maketh  of the great moode perfect, that doth *Peter Aron* set for the great mood imperfect, if the lesse mood be perfect But (saith he) This is not of necessity, but according as the composition shall fal to be, the lesse mood perfect not being ioyned with the great mood imperfect. So that when both moodes be imperfect, then is the signe thus  And thus much for the great mood. The lesse moode is often considered and the great left  out, in which case if the smal mood be perfect it is signified thus  if it be vnperfect, then  is there no pause at all set before the song, nor yet any cifer, and  that betokeneth both  moodes vnperfect; so that it is most manifest, that our common  signes which we vse, haue no respect to the moodes, but are contained within the boundes of  time and prolation.

Pag. 14 *ver.* 10. *In this mood it is alwaies imperfect*) That is not of necessity, for if you putte a point in the center of the circle, then will the prolation be perfect, and the Large be worth 81. minimes, and the Long 27. the briefe nine, and the semibriefe three: so that moodes great and small, time, and prolation, wil altogether be perfect.

Pag. 18. *ver.* 11. *Perfect of the more*) This (as I said before) ought rather to be tearmed time perfect of the more prolation, then mood perfect, and yet hath it been receiued by consent of our English practicioners, to make the Long in it three brieues, and the Large thrice so much. But to this day could I neuer see in the workes of any, either strangers or Englishmen, a Long set for 3. brieues with that signe, except it had either a figure of three, or then modal rests sette before it, *Zar. vol.* 1. *part.* 3. *cap.* 67. *Zacc. lib.* 2. *cap.* 14. But to the end that you may know when the restes be to be told, and when they stand only for the signe of the mood you must marke if they bee set thus,  in which case they are not to be told: or thus  and then are they to bee numbred. Likewise you must make no accompte whether they be set thus  or thus  for both those be one thing signifieng both moods perfect.

Pag. 8. *ver.* 18. *The perfect of the lesse*) This first caused me to doubt of the certainty of those rules which being a childe I had learned, for whereas in this signe I was taught, that euery Large was 3. Longes, and euery Long three Brieues, I finde neither reason nor experience to proue it true. For reason (I am sure) they can alledge none, except they will vnder this signe ○ comprehende both mood and time, which they can neuer proue. Yet doe they so sticke to their opinions, that when I told some of them (who had so set it downe in their bookes) of their error, they stoode stiffelie to the defence thereof, with no other argument, then that it was true. But if they will reason by experience, and regard how it hath beene vsed by others, let them looke in the masse of M. *Tauerner*, called *Gloria tibi trinitas*, where they shall finde examples enough to refute their opinion, and confirme mine. But if they thinke maister *Tauerner* partiall, let them looke in the workes of our English doctors of musicke, as *D. Farfax*, *D. Newton*, *D. Cooper*, *D. Kirby*, *D. Tie*, and diuers other excellent men, as *Redford*, *Cornish*, *Piggot*, *White*, and M. *Tallis*. But if they will trust none of all these, here is one example which was made before any of the aforenamed were borne.



And this ſhal ſuffice at this time for the vnderſtanding of the controuerted moods. But to the ende thou mayſt ſee how many waies the moods may be diuerſly ioyned, I haue thought good to ſhew thee a table, vſed by two good muſytians in *Germany*, and approued by Fryer *Lowyes Zaccone*, in the 57 chap. of his ſecond booke of practiſe of muſicke.

		Mood		*Strokes, that is meaſures.*					
Prolation	*Time*	*Small*	*Great*						
Perfect	Perfect	perfect	perfect	⊙ 3	81	27	9	3	1
Perfect	Perfect	imperfect	imperfect	C 3	36	18	9	3	1
Imperfect	Perfect	perfect	perfect	O 3	27	9	3	1	1/3
Imperfect	Perfect	imperfect	imperfect	C 3	12	6	3	1	1/3
Perfect	Imperfect	perfect	imperfect	⊙ 2	36	18	6	3	1
Perfect	Imperfect	imperfect	imperfect	C 2	24	12	6	3	1
Imperfect	Imperfect	perfect	imperfect	O 2	12	6	2	1	1/3
Imperfect	Imperfect	imperfect	imperfect	C 2	8	4	2	1	1/3
Perfect	Perfect	imperfect	imperfect	⊙	36	18	9	3	1
Perfect	Imperfect	imperfect	imperfect	C	24	12	6	3	1
Imperfect	Perfect	imperfect	imperfect	O	12	6	3	1	1/3
Imperfect	Imperfect	imperfect	imperfect	C	8	4	2	1	1/3



But by the way you muſt note, that in all Moodes (or rather ſignes) of the more prolation, he ſetteth a minime for a whole ſtroke, and proueth it by examples out of the maſſe of *Paleſtin*, called *l'homme armè*. There is alſo another way of ſetting downe the degrees, which becauſe I had not ſeen practiſed by any Muſition, I was determined to haue paſsed in ſilence. But becauſe ſome of my friends affirmed to me, that they had ſeen them ſo ſet down, I thought it beſt to ſhew the meaning of the. The auncient Muſytians, who grounded all their practiſe vpon Speculation, did commonlie ſette downe a particular ſigne for euery degree of muſycke in the ſong: ſo that they hauing no more degrees then three, that is, the two moods & time (prolation not being yet inuented) ſet down three ſignes for them, ſo that if the great moode were perfect, it was ſignified by a whole circle, which is a perfect figure: if it were imperfect, it was marked with a halfe circle. Therefore, whereſoeuer theſe ſignes ⊙ 3 were ſet before any ſonge, there was the greate moode perfect ſignified by the circle. The ſmall mood perfect ſignified by the firſt figure of three, and time perfect ſignified by the laſt figure of three. If the ſong were marked thus C 33, then was the great mood vnperfect, and the ſmal mood and time perfect. But if the firſt figure were a figure of two thus C23, then were both moods vnperfect and time perfect: but if it were thus C22, then were all vnperfect.

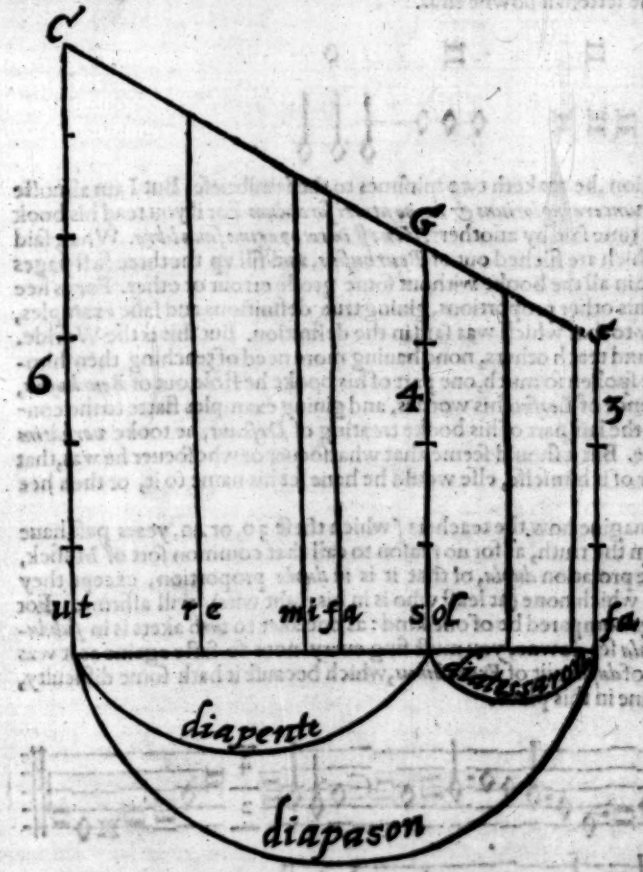
But if in al the ſong there were no Large, then did they ſet downe the ſignes of ſuch notes as were in the ſong: ſo that if the circle or ſemicircle were ſet before one onelie cifer, as ◯2 then did it ſignifie the leſſe mood, and by that reaſon that circle now laſt ſette downe with the binarie cipher following it, ſignified the leſſe mood perfect, and time vnperfect. If thus C 3 then was the leſſe mood vnperfect and time perfect. If thus C 2. then was both the leſſe mood and time vnperfect, and ſo of others. But ſince the prolation was inuented, they haue ſet a pointe in the circle or halfe circle, to ſhew the more prolation, which notwithſtanding altereth nothing in the mood nor time. But becauſe (as *Peter Aron* ſaith) theſe are little vſed now at this preſent, I will ſpeake no more of it, for this wil ſuffice for the vnderſtanding of any ſong which ſhal be ſo markt: and whoſoeuer perfectly vnderſtandeth and keepeth that which is already ſpoken, wil finde nothing pertaining to the moodes to be hard for him to perceiue.

Pag. 12 *line* 9 *Augmentation.)* If the more prolation be in one part with this ſigne ◯ and the leſſe in the other with this ◯ then is euery perfect ſemibriefe of the more prolatiō worth three of the leſſe: and euery vnperfect ſemibriefe (that is, if it haue a minime following it) worth twoe, and the minime one. But if the leſſe prolation be in the other parts with this ſigne ◯ euerye perfect ſemibriefe of the more prolation is worth ſix of the leſſe, and the vnperfect ſemibriefe worth foure, and euery minime two, as in the example of *Iulio Rinaldi*, ſet at the ende of the firſte part of the booke after the proportions, may be perceiued.
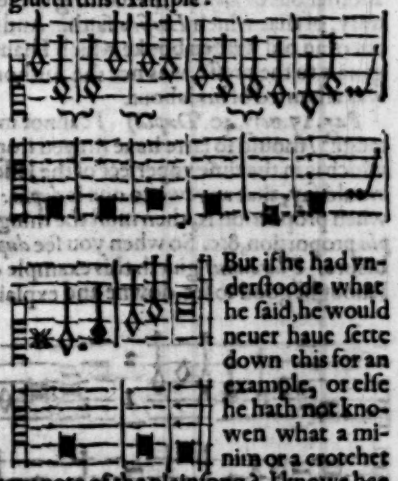
Pag. 27. *verſ.* 18. *Proportion is)* When any two things of one kind, as two numbers, two lines or ſuch like are compared together, each of thoſe two things ſo compared, is of the Greeks called ὅρος, which *Boetius* interpreteth in Latine *Terminus*, in Engliſh we haue no proper worde to ſignifie it. But ſome keepe the Latin, and cal it *Tearme*: and that compariſon of thoſe two things is called of the Greeks λόγος καὶ σχέσις, that is as the Latins ſay, *Ratio & habitudo*, in Engliſh we haue no word to expreſſe thoſe two. But hitherto we haue abuſiuely taken the worde proportion in that ſence. What proportion is we ſhall know hereafter, but with what Engliſh worde ſoeuer wee expreſſe thoſe *ratio* and *habitudo*, they ſignifie this, how one terme is in quantity to another: as if you compare 3, & 6 togither, and conſider howe they are to another, there will bee twoe tearmes the firſt three, and the latter ſixe, and that compariſon and as it were reſpect of the one vnto the other, is that *ratio* & *habitudo* which wee ſpake of. Now theſe things which are compared together, are either æqual one to another, as fiue to fiue, an elle to an elle, an aker to an aker, &c. & then is it called *æqualitatis ratio*, reſpect of æqualitie, which we falſly tearme proportion of æquality, or then vnæqual, as three to ſixe, a handbredth to a foot, &c. in which caſe it is called *inæqualis*, or *inæqualitatis ratio*. Now this reſpect of equalitie is ſimple, and alwaies one, but that of inæqualitie is manifold: wherefore it is diuided into many kindes, of which ſome the Greekes terme πρόλογα and otherſome ὑπόλογα. Thoſe kindes they tearme πρόλογα, wherein the greater terme is compared to the leſſe, as ſix to three, which of the late barbarous writers, is tearmed proportion of the greater inæqualitie: and by the contrary, thoſe kindes they tearme ὑπόλογα, where the leſſe terme is compared to the greater, as 4. to ſix, which they terme the leſſe inæqualitie. Of eache of theſe two kinds there be found fiue *ſpecies* or formes, three ſimple and two compound. The ſimple *prologa* ar *multiplex ſuperparticular*, and *ſuperpartient* compound. *Prologa* ar *multiplex ſuperparticular & multiplex ſuperpartient*. *Multiplex ratio*, is when the greater terme doth ſo conteine the leſſe, as nothing wanteth or aboundeth, as ten and fiue: for ten doth twice containe fiue preciſely, & no more nor leſſe, of which kinde there bee many formes. For when the greater containeth the leſſe twiſe, then is it called *Dupla ratio*, if thriſe *tripla*, if foure times *quadrupla*, and ſo infinitely. *Superparticularis ratio*, which the Greeks call ἐπιμόριος, is when the greater terme containeth the leſſe once with ſome one part ouer, which one part, if it be the halfe of the leſſer terme, then is the reſpect of the greater to the leſſer called *ſeſquiplex*, and *ſeſquialtera ratio*, as three to two. If it be the third part, it is called *ſeſquitertia*, as foure to three: if it be the fourth part, it is called *ſeſquiquarta*, as fiue to foure, and ſo of others. *Superpartiens* which the learned called ἐπιμερὴς λόγος, is when the greater terme containeth the leſſe once, and ſome partes beſides, as fiue doth comprehend three once, and moreouer, two third parts of 3. which are two vnities, for the vnity is the thirde part of three. and ten comprehendeth ſix once, and beſides two third parts of 6, for 2, is the third part of ſixe: in which caſe it is called *ratio ſuperbipartiens tertias*, and ſo of others according to the number and names of the partes which it containeth. *Multiplex ſuperparticulare*, is when the greater tearme comprehendeth the leſſe more then once, and beſides ſome one part of it, as 9 to 4, is *dupla ſeſquiquarta*, becauſe it containeth it twiſe. And moreouer, one fourth part of it. Likewiſe 7 is to 2. *tripla ſeſqui altera*, that is *multiplex*, becauſe it containeth 2 of ten, that is thrice: and *ſuperparticular*, becauſe it hath alſo a halfe of two: that is one, and ſo of others: for of this kind there be as manye formes as of the ſimple kindes *multiplex* and *ſuperparticular*. *Multiplex ſuperpartiens*, is eaſily knowne by the name, example 14 to 5. is *multiplex ſuperpartiens*. *Multiplex*, becauſe it containeth 5 twiſe, and *ſuperpartiens*, becauſe it hath foure fift parts more, and ſo 14 to 5 is *dupla ſuperquadripartiens quintas*, for of this kind there be ſo many formes as of *multiplex* and *ſuperpartiens*. Thus you ſee that two termes compared togither, containe *ratio*, *habitudo* reſpecte, or howe elſe you liſte to terme it. But if the termes be more then two, and betwixt them one reſpect or more, then doe the Greekes by the ſame word λόγος, tearme it ἀναλογία, the Latines call it *Proportio*, and define

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it thus, *Proportio eſt rationum ſimilitudo.* And *Ariſtotle* in the fift booke of his Morals. *ad Nicomachum*, defineth it *Rationum æqualitas*, as for example. Let there be three numbers, whereof the firſt hath double reſpect to the ſecond, & the ſecond double reſpect to the third thus, 12, 6, 3. theſe or any ſuch like make proportion or *Analogie*. The Arithmeticians ſet downe in their bookes many kinds of proportions, but we wil touch but thoſe three which are ſo common euerye where in the workes of thoſe chiefe Philoſophers *Plato* and *Ariſtotle*, and be theſe, *Geometrical*, *Arithmetical*, and *Harmonical*. *Geometricall* proportion (which properly is proportion) is that which two or more æqual *habitudes* do make, as I ſhewed you euen now, and is either *coniunct* or *diſiunct*. *Coniunct* proportion, is when the middle tearme is twice taken thus, as 16 to 8, ſo are 8 to 4, and 4 to 2, and 2 to 1, for here is euery where double habitude. *Diſiunct* proportion, is when the middle termes bee but once taken thus, as 16 to 8, ſo 6 to 3. Arithmeticall proportion, is when between twoe or more termes is the ſame, not habitude but difference, as it is in the natural diſpoſition of numbers thus, 1, 2, 3, 4, 5 : for here euery tearme paſſeth other, by one only, or thus, 2, 4, 6, 8, 10, 12, where euery number paſſeth other, by two, or any ſuch like. But *Harmonical* proportion is that, which neither is made of æqual *habitudes*, nor of the like differences: but when the greateſt of three termes is ſo to the leaſt as the differences of the greateſt and middle termes, is to the difference of the middle and leaſt example. Here be three numbers 6 4 3, whereof the firſt twoe are in *ſeſquialtera* habitude, and the latter two are in *ſeſquitertia* : you ſee here is neither like habitude, nor the ſame differences, for foure is more then three by one, and ſix is more then four by two : but take the difference betwixt ſix and foure, which is two, and the difference of 4 and 3. which is 1, and compare the differences together, you ſhal find two to 1, as 6 is to 3, that is *dupla* habitude. And this is called *harmonical* proportion, becauſe it containeth the habitudes of the Conſonantes amongeſt themſelues : as, Let there bee three lines taken for as many ſtringes or Organ-pipes, let the firſt be ſix foot long, the ſecond foure, the thirde three : that of ſixe wil be a *diapaſon* or eight to that of three, and that of four wil be a *diapente* or fift aboue that of ſixe, thus:

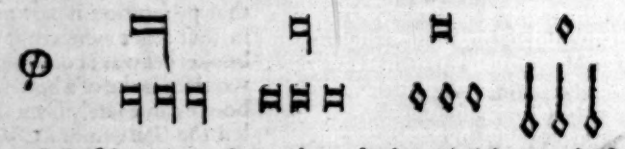


Thus you ſee what proportion is, and that proportion is not properlie taken in that ſence wherein it is vſed in the booke: yet was I conſtrained to vſe that word for lacke of a better. One whoſe booke came lately from the preſſe, called the *Pathwaie to Muſicke*, ſetting downe the proportions, calleth them a great proportion of inequality, & a leſſe proportion of inequalitie: and a little after treating of *dupla*, he ſetteth down words which hee hath tranſlated out of *Loſius* his Muſicke, but it ſeemeth hee hath not vnderſtood too well, for (ſaith he) *dupla* is that which taketh from all notes and reſts the halfe value, &c, and giueth this example:
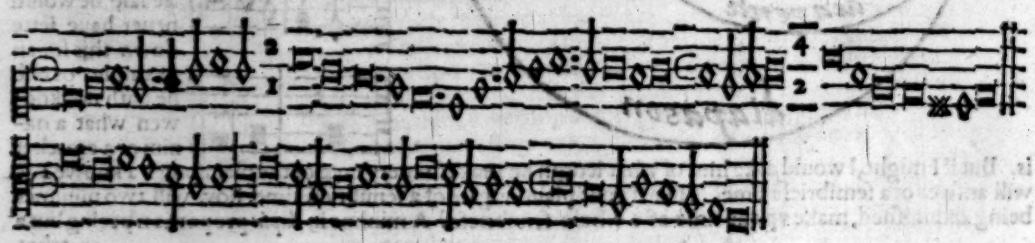


But if he had vnderſtoode what he ſaid, he would neuer haue ſette down this for an example, or elſe he hath not knowen what a minim or a crotchet is. But if I might, I would aske him of what length he maketh euery note of the plainſong? I knowe hee will anſwer of a ſemibrieſe time. Then if your plainſong be of a ſemibrieſe time, how will two minimes being diminiſhed, make vp the time of a whole ſemibrieſe? A minime in *dupla* proportion beeing but a crotchet,

Crotchet. O but (ſaith he) the plainſong note is likewiſe diminiſhed, and ſo the diminiſhed minims wil make vp the time of a diminiſhed ſemibriefe. But then how wil one barre of your partition make vppe a full ſtroke? ſeeing in the leſſe prolation a minime is neuer taken for a whole ſtroke. Againe, no diminution is euer knowne, but where the ſignes of diminution be ſet by the notes, and except you ſette the numbers in both partes, diminution wil not be in both parts. But to conclude, he who ſet downe that example, either knew not what *dupla* was, or then vnderſtood not what he himſelfe ſaid, which appeareth in many other places of his booke: as for example, in the tenth page (leauing out the leafe of the title) *A perfect ſound* (ſaith he) *containeth a diſtance of two perfect ſoundes.* What would he ſay by this? in mine opinion he would ſay *A perfect ſecond containeth a diſtance of two perfect ſoundes.* Yet I know not what he meaneth by *a perfect ſound*: for any ſound is perfect not compared to another, and though it were compared to another, yet is the ſound perfect, though it be not a perfect conſonant to the other. But our maſter who ſhewes ſuch *Pathwaies to Muſicke*, would ſay this, *A perfect ſecond conteineth a whole note* (or as the Latines tearme it *integer tonus*) *as from vt tore, is a whole note, &c.* In the beginning of the next page, he ſaith, *An vnperfect ſecond a ſound and a halfe*: but I pray you good M. *Guide of the Pathway*, howe can you make that a ſound (for ſo you interpret the word *tonus*) and a halfe, which is not full a halfe ſound or halfe a *tonus*? But if you had vnderſtood what you ſaide, you would haue ſaid thus: *An vnperfect ſeconde conteineth but a leſſe halfe note, as is euer betwixt mi and fa.* Alſo defining what *diateſſaron*, or a fourth is, he ſaith, *a fourth is the diſtance of the voice by a fourth.* And likewiſe, *a fifte the diſtance of the voice by a fifte.* Notable definitions: as in the play, the page asking his maiſter what a *Poet* was, he, after a great pauſe & long ſtudie, anſwered that it was a Poet. Likewiſe, giuing the definition of a note, he ſaith *it is a ſigne ſhewing the lowdneſſe or ſtilneſſe of the voice*, but theſe be light faultes to thoſe which follow after. For the Ligatures are ſet downe falſe, and comming to ſpeake of the Moodes, or degrees of muſicke, he maketh no mention at all of the *leſſe mood.* And defining time he ſaith, *it is a formall quantity of ſemibriefes meaſuring them by three or by two*: and prolation he calleth *a formall quantity of minimes and ſemibriefes*, and ſhewing time perfect of the leſſe prolation, he ſetteth it downe thus.
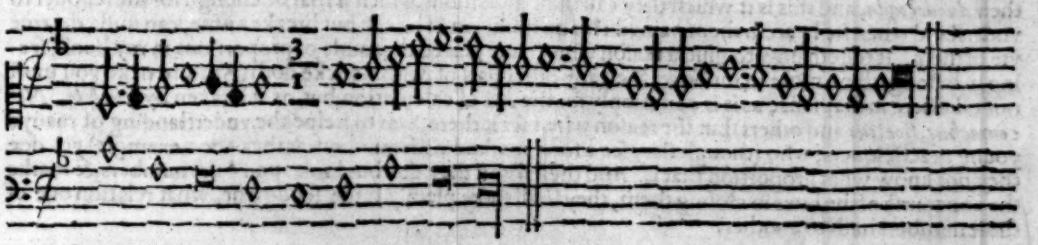


And in the imperfect of the more prolation, he maketh two minimes to the ſemibriefe. But I am almoſte out of my purpoſe, following one *quem vincere inglorium & à quo atteri ſordidum.* For if you read his book you may ſay by it, as a great Poet of our time ſaid by another, *Vix eſt in toto pagina ſana libro.* What, ſaid I *vix?* Take away two or three ſcales which are filched out of *Beurhuſius*, and fill vp the three firſt pages of the booke, you ſhal not finde one ſide in all the booke without ſome groſſe errour or other. For as hee ſetteth downe his *dupla*, ſo dooth he all his other proportions, giuing true definitions and falſe examples, the example ſtill importing the contrary to that which was ſaid in the definition. But this is the Worlde. Euery one will take vpon him to write, and teach others, none hauing more need of teaching then himſelfe. And as for him of whom we haue ſpoken ſo much, one part of his booke he ſtole out of *Beurhuſius*, another out of *Loſſius*, peruerting the ſence of *Loſſius* his wordes, and giuing examples flatte to the contrary, of that which *Loſſius* ſaith. And the laſt part of his booke treating of *Deſcant*, he tooke *verbatim* out of an old written booke which I haue. But it ſhould ſeeme, that whatſoeuer or whoſoeuer he was, that gaue it to the preſſe, was not the Author of it himſelfe, elſe would he haue ſet his name to it, or then hee was aſhamed of his labour.

Pag. 27. verſ. 40. Dupla) I cannot imagine how the teachers (which theſe 30, or 40, years paſt haue taught) ſhould ſo farre haue ſtrayed from the truth, as for no reaſon to call that common ſort of Muſick, which is in the time vnperfect of the leſſe prolation *dupla*, or that it is in *dupla* proportion, except they would ſay, that any two to one is *dupla*: which none (at leaſt who is in his right wits) will affirme. For when proportion is, then muſt the things compared be of one kind: as one aker to two akers is in *ſubdupla* proportion, &c. So when you ſee *dupla* ſet downe, you muſt ſing euery note ſo faſte againe as it was before. *Glareanus* giueth this example of *dupla* out of *Franchinus*, which becauſe it hath ſome difficulty, I thought good to ſet downe and explaine in this place.



The ſigne at the beginning ſheweth time perfect, ſo that euery brieſe not hauing a ſemibrieſe after it is three ſemibrieſes, and ſo being diminiſhed of halfe their value in *dupla* proportion, are but three minimes a peece: thoſe brieſes which in *dupla* haue a ſemibrife following them, are ſung but in time of one ſemibrieſe, the ſigne of imperfect time comming in after the proportion deſtroyeth it, but theſe numbers 4 being the notes of *dupla* habitude, following within foure notes, make vp the proportion againe: but 2 in the latter *dupla*, you muſt marke that the diminiſhed brieſe is leſſe by a whole minime then it was in the former, becauſe the firſt followed time perfect, and the halfe of a brieſe in time perfect, is three minimes, the latter followed time imperfect, and the halfe of a brieſe in time vnperfect, is a ſemibrieſe or twoe minimes. Likewiſe you muſt note, that when *dupla* or any other proportion is in all the partes alike, then can it not be called proportion, ſeeing there is no compariſon of notes together, according to any imparity of numbers.

Pag. 29. verſ. 3. Tripla) This is the common hackney horſe of all the Compoſers, which is of ſo manie kindes as there be maners of pricking, ſometimes al in blacke notes, ſometimes all in white notes, ſometimes mingled, ſometimes in brieſes, ſometimes al in ſemibrieſes, and yet all one meaſure. But one thing I miſlike (though it be in common vſe with vs all) that is, when wee call that *tripla* wherein al the voices goe together in one time with the ſtroke of *ſeſquialtera* time, or three minimes for a ſtroke, for that is no *tripla*, but as it were a *ſeſquialtera* compared to a *ſeſquialtera*: and whereas wee commonly make *tripla* with three minimes for a ſtroke, we confound it with *ſeſquialtera*. Laſtly, true *tripla* maketh three Semibrieſes or their value in other notes to the time of one ſemibrieſe, whereof *Glareanus* giueth this example out of *Coclaus*.



But this *tripla* is double as ſwift in ſtroke as our common *tripla* of three minims, which though I haue vſed and ſtil doe vſe, yet am not I able to defend it by reaſon: ſo that if any man would change before mee, I would likewiſe willingly change, but of my ſelfe I am loth to breake a receiued cuſtome. But one may aske me, if our common *tripla* be not a proportion, what it is? I will anſwere out of *Glareanus*, that it ſeemeth to be a kind of perfection flouriſhed by Art, and different from the auncient and firſt kind of order, becauſe in it, both imperfection and alteration haue place. And by this, which in *dupla* and *tripla* is ſpoken, may all other things concerning proportions of *multiplicity* be eaſily vnderſtoode, therfore one word of *ſeſquialtera*, and then an ende of this firſt part.

Pag. 31. verſe 9. Seſquialtera) *Seſquialtera*, is a muſical proportion, wherin three notes are ſung in the time of two of the ſame kinde, or rather thus. *Seſquialtera*, is a kinde of muſicall diminution, wherein 3. ſemibrieſes or their value in other notes are ſung for two ſtrokes. But you may obiect and ſay, If that be true *ſeſquialtera*, what difference do you make betwixt it and the more prolation? Only this, that in the more prolation, a perfect ſemibrieſe maketh vppe a whole ſtroke and likewiſe the value of a ſemibrieſe: but in *ſeſquialtera*, the value of a ſemibrieſe and a halfe doe but make one ſtroke, and a ſemibrieſe of it ſelfe neuer maketh a ſtroke. And by this it appeareth, that our common *tripla* of three minimes is falſe, which is confounded both with the more prolation and *ſeſquialtera*. Therefore take that for a ſure and infallible rule which I haue ſet down in my book, that *in all muſical proportions the vpper number ſignifieth the ſemibrieſe, and the lower the ſtroke*, ſo that if the proportion be noted thus 3 three ſemibrieſes or the value of three ſemibrieſes muſt go to two ſtrokes, but if thus 2 then muſt twoe 2 ſemibrieſes or their value make three whole ſtrokes. And let this ſuffice for the pro 3 portions. As for *Seſquitertia*, *ſeſquiquarta* and ſuch like, it were folly to make many wordes of them, ſeeing they be altogether out of vſe, and it is a matter almoſt impoſſible to make ſweet muſicke in that kind. Yet is *ſeſquitertia* one of the hardeſt proportions which can be vſed, and carieth much more difficulty then *ſeſquiquarta*, becauſe it is eaſier to diuide a ſemibrieſe into foure æqual parts, then into three: nor haue I euer ſeene an example of true *ſeſquitertia* ſauing one, which *Loſſius* giueth for an example, and pricketh it in Longs, making them but three ſtroks a peece, and the brieſes one and a halfe: in ſemibrieſes it is very hard, and almoſt impoſſible to vſe it, but according to our manner of ſinging, if one part ſing *ſeſquialtera* in Crotchets, and another ſing Quauers in the leſſe prolation, whereof eight go to a ſtroke, then would we ſay that that were eight to fiue, which is *ſeſquitertia*.
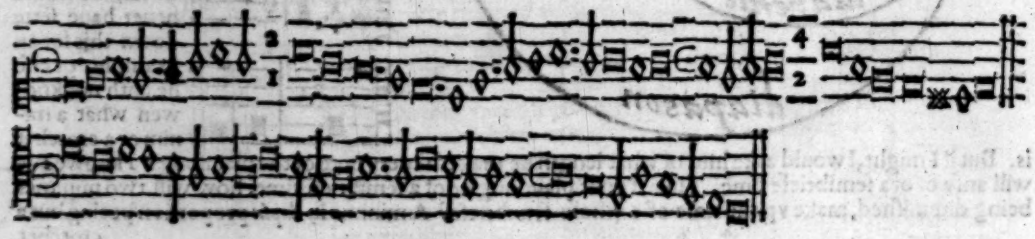
But if I ſhould go about to ſay al that may be ſpoken of the proportions, I might bee accounted one who

Crotchet. O but (ſaith he) the plainſong note is likewiſe diminiſhed, and ſo the diminiſhed minims wil make vp the time of a diminiſhed ſemibriefe. But then how wil one barre of your partition make vppe a full ſtroke? ſeeing in the leſſe prolation a minime is neuer taken for a whole ſtroke. Againe, no diminution is euer knowne, but where the ſignes of diminution be ſet by the notes, and except you ſette the numbers in both partes, diminution wil not be in both parts. But to conclude, he who ſet downe that example, either knew not what *dupla* was, or then vnderſtood not what he himſelfe ſaid, which appeareth in many other places of his booke: as for example, in the tenth page (leauing out the leafe of the title) *A perfect ſound* (ſaith he) *containeth a diſtance of two perfect ſoundes.* What would he ſay by this? in mine opinion he would ſay *A perfect ſecond containeth a diſtance of two perfect ſoundes.* Yet I know not what he meaneth by *a perfect ſound*: for any ſound is perfect not compared to another, and though it were compared to another, yet is the ſound perfect, though it be not a perfect conſonant to the other. But our maſter who ſhewes ſuch *Pathwaies to Muſicke*, would ſay this, *A perfect ſecond conteineth a whole note* (or as the Latines tearme it *integer tonus*) *as from vt tore, is a whole note, &c.* In the beginning of the next page, he ſaith, *An vnperfect ſecond a ſound and a halfe*: but I pray you good M. *Guide of the Pathway*, howe can you make that a ſound (for ſo you interpret the word *tonus*) and a halfe, which is not full a halfe ſound or halfe a *tonus*? But if you had vnderſtood what you ſaide, you would haue ſaid thus: *An vnperfect ſeconde conteineth but a leſſe halfe note, as is euer betwixt mi and fa.* Alſo defining what *diateſſaron*, or a fourth is, he ſaith, *a fourth is the diſtance of the voice by a fourth.* And likewiſe, *a fift the diſtance of the voice by a fift.* Notable definitions: as in the play, the page asking his maiſter what a *Poet* was, he, after a great pauſe & long ſtudie, anſwered that it was a Poet. Likewiſe, giuing the definition of a note, he ſaith *it is a ſigne ſhewing the lowdneſſe or ſtilneſſe of the voice*, but theſe be light faultes to thoſe which follow after. For the Ligatures are ſet downe falſe, and comming to ſpeake of the Moodes, or degrees of muſicke, he maketh no mention at all of the *leſſe mood*. And defining time he ſaith, *it is a formall quantity of ſemibriefes meaſuring them by three or by two*: and prolation he calleth *a formall quantity of minimes and ſemibriefes*, and ſhewing time perfect of the leſſe prolation, he ſetteth it downe thus.
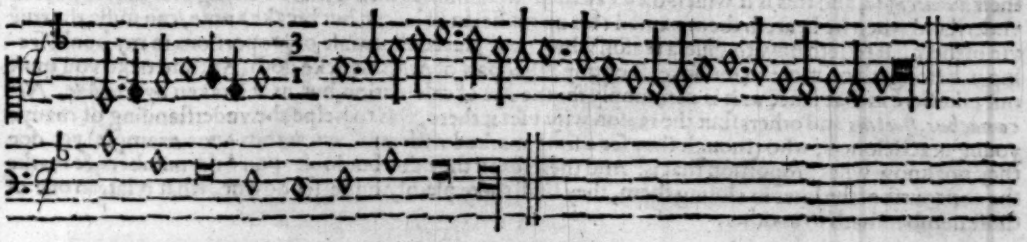


And in the imperfect of the more prolation, he maketh two minimes to the ſemibriefe. But I am almoſte out of my purpoſe, following one *quem vincere inglorium & in quo atteri ſordidum*. For if you tead his book you may ſay by it, as a great Poet of our time ſaid by anothers, *Vix eſt in toto pagina ſana libro.* What, ſaid I *vix*? Take away two or three ſcales which are filched out of *Bewrhuſius*, and fill vp the three firſt pages of the booke, you ſhal not finde one ſide in all the booke without ſome groſſe errour or other. For as hee ſetteth downe his *dupla*, ſo dooth he all his other proportions, giuing true definitions and falſe examples, the example ſtill importing the contrary to that which was ſaid in the definition. But this is the Worlde. Euery one will take vpon him to write, and teach others, none hauing more need of teaching then himſelfe. And as for him of whom we haue ſpoken ſo much, one part of his booke he ſtole out of *Bewrhuſius*, another out of *Loſſius*, peruerting the ſence of *Loſſius* his wordes, and giuing examples flatte to the contrary, of that which *Loſſius* ſaith. And the laſt part of his booke treating of *Deſcant*, he tooke *verbatim* out of an old written booke which I haue. But it ſhould ſeeme, that whatſoeuer or whoſoeuer he was, that gaue it to the preſſe, was not the Author of it himſelfe, elſe would he haue ſet his name to it, or then hee was aſhamed of his labour.

Pag. 27. verſ. 40. Dupla) I cannot imagine how the teachers (which theſe 30, or 40, years paſt haue taught) ſhould ſo farre haue ſtrayed from the truth, as for no reaſon to call that common ſort of Muſick, which is in the time vnperfect of the leſſe prolation *dupla*, or that it is in *dupla* proportion, except they would ſay, that any two to one is *dupla*: which none (at leaſt who is in his right wits) will affirme. For when proportion is, then muſt the things compared be of one kind: as one aker to two akers is in *ſubdupla* proportion, &c. So when you ſee *dupla* ſet downe, you muſt ſing euery note ſo faſte againe as it was before. *Glareanus* giueth this example of *dupla* out of *Franchinus*, which becauſe it hath ſome difficulty, I thought good to ſet downe and explaine in this place.



The ſigne at the beginning ſheweth time perfect, ſo that euery brieſe not hauing a ſemibrieſe after it is three ſemibrieſes, and ſo being diminiſhed of halfe their value in *dupla* proportion, are but three minimes a peece: thoſe brieſes which in *dupla* haue a ſemibrife following them, are ſung but in time of one ſemibrieſe, the ſigne of imperfect time comming in after the proportion deſtroyeth it, but theſe numbers 4 being the notes of *dupla* habitude, following within foure notes, make vp the proportion againe: but 2 in the latter *dupla*, you muſt marke that the diminiſhed brieſe is leſſe by a whole minime then it was in the former, becauſe the firſt followed time perfect, and the halfe of a brieſe in time perfect, is three minimes, the latter followed time imperfect, and the halfe of a brieſe in time vnperfect, is a ſemibrieſe or twoe minimes. Likewiſe you muſt note, that when *dupla* or any other proportion is in all the partes alike, then can it not be called proportion, ſeeing there is no compariſon of notes together, according to any imparity of numbers.

Pag.29.verſ.3. Tripla) This is the common hackney horſe of all the Compoſers, which is of ſo manie kindes as there be maners of pricking, ſometimes al in blacke notes, ſometimes all in white notes, ſometimes mingled, ſometimes in brieſes, ſometimes al in ſemibrieſes, and yet all one meaſure. But one thing I miſlike (though it be in common vſe with vs all) that is, when wee call that *tripla* wherein al the voices goe together in one time with the ſtroke of *ſeſquialtera* time, or three minimes for a ſtroke, for that is no *tripla*, but as it were a *ſeſquialtera* compared to a *ſeſquialtera*: and whereas wee commonly make *tripla* with three minimes for a ſtroke, we confound it with *ſeſquialtera*. Laſtly, true *tripla* maketh three Semibrieſes or their value in other notes to the time of one ſemibrieſe, whereof *Glareanus* giueth this example out of *Coclaus*,



But this *tripla* is double as ſwift in ſtroke as our common *tripla* of three minims, which though I haue vſed and ſtil doe vſe, yet am not I able to defend it by reaſon: ſo that if any man would change before mee, I would likewiſe willingly change, but of my ſelfe I am loth to breake a receiued cuſtome. But one may aske me, if our common *tripla* be not a proportion, what it is? I will anſwere out of *Glareanus*, that it ſeemeth to be a kind of perfection flouriſhed by Art, and different from the auncient and firſt kind of order, becauſe in it, both imperfection and alteration haue place. And by this, which in *dupla* and *tripla* is ſpoken, may all other things concerning proportions of *multiplicity* be eaſily vnderſtoode, therfore one word of *ſeſqui altera*, and then an ende of this firſt part.

Pag.31.verſe 9, Seſquialtera) *Seſquialtera*, is a muſical proportion, wherin three notes are ſung in the time of two of the ſame kinde, or rather thus. *Seſquialtera*, is a kinde of muſicall diminution, wherein 3. ſemibrieſes or their value in other notes are ſung for two ſtrokes. But you may obiect and ſay, If that be true *ſeſquialtera*, what difference do you make betwixt it and the more prolation? Only this, that in the more prolation, a perfect ſemibrieſe maketh vppe a whole ſtroke and likewiſe the value of a ſemibrieſe: but in *ſeſquialtera*, the value of a ſemibrieſe and a halfe doe but make one ſtroke, and a ſemibrieſe of it ſelfe neuer maketh a ſtroke. And by this it appeareth, that our common *tripla* of three minimes is falſe, which is confounded both with the more prolation and *ſeſquialtera*. Therefore take that for a ſure and infallible rule which I haue ſet down in my book, that *in all muſical proportions the vpper number ſignifieth the ſemibrieſe, and the lower the ſtroke*, ſo that if the proportion be noted thus 3 three ſemibrieſes or the value of three ſemibrieſes muſt go to two ſtrokes, but if thus 2 then muſt twoe 2 ſemibrieſes or their value make three whole ſtrokes. And let this ſuffice for the pro 3 portions. As for *Seſquitertia*, *ſeſquiquarta* and ſuch like, it were folly to make many wordes of them, ſeeing they be altogether out of vſe, and it is a matter almoſt impoſſible to make ſweet muſicke in that kind. Yet is *ſeſquitertia* one of the hardeſt proportions which can be vſed, and carieth much more difficulty then *ſeſquiquarta*, becauſe it is eaſier to diuide a ſemibrieſe into foure æqual parts, then into three: nor haue I euer ſeene an example of true *ſeſquitertia* ſauing one, which *Loſſius* giueth for an example, and pricketh it in Longs, making them but three ſtroks a peece, and the brieſes one and a halfe: in ſemibrieſes it is very hard, and almoſt impoſſible to vſe it, but according to our manner of ſinging, if one part ſing *ſeſquialtera* in Crotchets, and another ſing Quauers in the leſſe prolation, whereof eight go to a ſtroke, then would we ſay that that were eight to ſixe, which is *ſeſquitertia*.

But if I ſhould go about to ſay al that may be ſpoken of the proportions, I might bee accounted one who
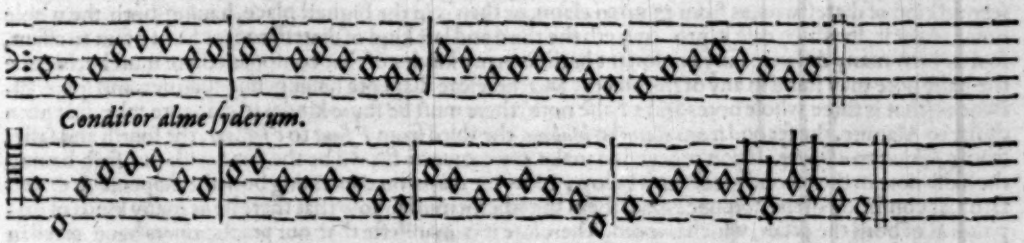
who knew not how to employ my time, and therefore I wil conclude with one worde, that proportions of *multiplicitie* might be had and vſed in any kinde without great ſcruple or offence: but thoſe *ſuperparticulars* and *ſuperpartients* carry great difficulrie, and haue crept into muſick I know not how, but it ſhold ſeeme, that it was by meanes of the *Deſcanters*, who ſtriuing to ſing harder waies vpon a plainſong then their fellowes, brought in that which neither could pleaſe the eares of other men, nor could by theſelues be defended by reaſon. Here was I determined to haue made an ende, but ſome more curious then diſcreet, compelled me to ſpeake ſome words more, and to giue a reaſon why, after the proportions I haue ſaide nothing of the *inductions*. And therefore to be briefe, I ſay that all which they can ſay of theſe *inductions*, is nothing but meere fooliſhneſſe, *& commenta otioſorum hominum qui nihil aliud agunt niſi ut inuniant quomodo in otio negotioſi videantur*. Yet I maruel, that a thinge which neither is of any vſe, nor yet can be prooued by any reaſon, ſhould ſo much be ſtood vpon by them, who take vpon them to teach the youth nowadaies. But yet to refute it I need no other argument then this, that not any one of them who teach it, deliuereth it as another doth. But to be plaine, thoſe *inductions* be no other thinge (as I ſaide in my booke, *pag.92.ver.7*) but that number which any greater notes broken in ſmaller do make, as for example (though their opinions be falſe) *ſeſquialtera* or pricke ſemibriefe is the induction to their *tripla*, for ſing your *ſeſquialtera* in minimes, and you ſhall find three of them to a ſtroke. Likewiſe, breake eyther your *tripla* of three minimes or your pricke ſemibriefe into crotchets, and ſo ſhall the prick ſemibrief bee the induction to *ſextupla* as they ſay, but this is ſo falſe as what is falſeſt: for in whatſoeuer notes you ſing *ſeſquialtera*, it is alwaies *ſeſquialtera*, becauſe the value of a ſemibriefe and a halfe doth alwaies make a full ſtroke. Breake true *tripla* in minimes it will make their *ſextupla*, make it in crotchets, it will make their *duodecupla*, and this is it which they call their inductions, which it ſhal be enough for the ſcholler to vnderſtand when he heareth them named: for no muſician (if he can but breake a note) can miſſe the true vſe of them. It reſteth now to giue a reaſon why I haue placed that table of proportions in my book, ſeeing it belongeth no more to muſicke, then any other part of Arithmeticke doth (Arithmeticke you muſt not take here in that ſence as it is commonly for the Art of calculation, but as it is taken by *Euclide*, *Nicomachus*, *Boetius* and others) but the reaſon why I ſet it there, was to helpe the vnderſtanding of manye young practicioners, who (though they ſee a ſong marked with numbers, as thus ³/₂ (for example) yet doe they not know what proportion that is. And therefore if they doe but look vpon ³/₂ the numbers, & marke the concourſe of the lines in cloſing them, they ſhall there plainly finde ſet downe, what relation one of thoſe numbers hath to another.

Vpon the ſecond Part.

Pag.70 ver. 22. The name of deſcant) This part is the ſecond member of our deuiſion of practical muſicke, which may be properly tearmed *ſyntactical*, *poeticall*, *or effective*: and thoughe I dare not affirme that this part was in vſe with the muſicians of the learned age of *Ptolomæus*, or yet of that of *Boetius*: yet may I with ſome reaſon ſay, that it is more auncient then prickſong, and only by reaſon of the name which is *contrapunto* an Italian word deuiſed ſince the *Gothes* did ouerrun *Italy*, and changed the Latine tounge into that barbariſme which they now vſe. As for the word it ſelfe, it was at that time fit enough to expres the thing ſignified, becauſe no diuerſity of notes being vſed, the muſicians in ſtead of notes did ſet downe their muſicke in plaine prickes or pointes: but afterwards that cuſtome being altered by the diuerſity of formes of notes, yet the name is retained amongſt them in the former ſignification, though amongſt vs it be reſtrained from the generality, to ſignifie that ſpecies or kind, which of all others is the moſt ſimple & plaine, and in ſtead of it we haue vſurped the name of *deſcant*. Alſo by continuance of time, that name is alſo degenerated into another ſignification, and for it we vſe the word *ſetting* or *compoſing*. But to leaue *ſetting* and *compoſing*, and come to the matter which now we are to intreat of, the word *deſcant* ſignifieth in our toung, the forme of ſetting together of ſundry voices or concords for producing of harmony: and a muſician if he heare a ſong ſung and miſlike it, he will ſaie the *Deſcant* is naught. But in this ſignification it is ſeldome vſed, and the moſt common ſignification which it hath, is the ſinging *extempore* vpon a plain ſong: in which ſence there is none (who hath taſted the firſt elements of muſicke) but vnderſtandeth it. When deſcant did begin, by whom and where it was inuented is vncertaine, for it is a great controuerſie amongſt the learned if it were knowne to the antiquitie, or no. And diuers do bring arguments to proue, and others to diſproue the antiquity of it: and for diſprouing of it, they ſay that in all the workes of them, who haue written of muſicke before *Franchinus*, there is no mention of any more parts then one, and that if any did ſing to the harpe (which was their moſt vſuall inſtrument) they ſung the ſame which they plaied. But thoſe who would affirme that the auncients knew it, ſaie: That if they did not know it, to what ende ſerued all thoſe long and tedious diſcourſes and diſputations of the conſonantes wherein the moſte part of their workes are conſumed? But whether they knew it or not, this I wil ſay, that they had it not in halfe that variety wherein we now haue it, though we read of much more ſtrange effects of their muſick then of ours.

Pag.ead. verſ.29. Interualla both concords and diſcords) The Printer not conceiuing the words *conſordes* and *diſcords* to be adiectiues, added the word *of* peruerting the ſence, but if you daſh out that word, the

the ſence will be perfect. As for the Conſonants or concordes, I doe not thinke that anye of thoſe which wee call vnperfect cords, were either in vſe or acknowledged for Conſonants, in the time of thoſe whoe profeſſed muſicke before *Guido Aretinus*, or of *Guido* himſelfe. *Boethius* ſetting downe the harmonicall proportions and the Conſonants which ariſe of them, talketh of *quadrupla*, *tripla*, *dupla*, *ſeſquialtera*, and *ſeſquitertia*, which make *diſdiapaſon*, *diapente cum diapaſon*, *diapaſon*, *diapente*, and *diateſſaron*, or as we ſay, a *ſixteenth*, a *twelfe*, an *eight*, a *fift*, & a *fourth*. But why they ſhould make *diateſſaron* a Conſonant, ſeeing it mightily offendeth the eare, I ſee no reaſon, except they woulde make that Geometricall rule of *paralell* lines true in conſonants of muſicke: *Quæ ſunt vni & eidem parallela, ſunt etiam inter ſe parallela*, & ſo make thoſe ſounds which to one and the ſelfeſame are conſonants, to be likewiſe conſonantes amongſte themſelues. But if any man would aske me a reaſon why ſome of thoſe conſonants which we vſe are called perfect, and otherſome vnperfect, I can giue him no reaſon, except that our age hath learned thoſe Conſonantes perfect, which haue beene in continuall vſe ſince muſicke began: the others they tearme vnperfect, becauſe they leaue in the minde of the skilfull hearer, a deſire of comming to a perfect chord. And it is a ridiculous reaſon which ſome haue giuen, that theſe be vnperfect cordes, becauſe you may not begin nor ende vpon them. But if one ſhould aske why you may not begin nor end vpon them, I ſee no reaſon which might be giuen except this, that they be vnperfect chords: ſo that in mine opinion, it is a better reaſon to ſay you may not begin nor end vpon them, becauſe they be vnperfect chords, then to ſay that they be vnperfect, becauſe you may not begin nor end vpon them. And if the cuſtome of muſicians ſhould ſuffer it to come in practiſe, to begin and end vpon them, ſhould they then becom perfect chords? No verily. For *I* can ſhew many ſonges compoſed by excellent menne (as *Orlando de laſſus*, M. *White*, and others) which begin vpon the ſixt: and as for the thirde, it was neuer counted any fault, either to begin or end vpon it: and yet will not any man ſay, that the third is a perfect chord. But if mine opinion might paſſe for a reaſon, I would ſay that al ſounds contained in habitude of multiplicity, or ſuperparticularity, were of the olde muſicians eſteemed conſonantes, which was the cauſe that they made the *diateſſaron* a Conſonant, although it were harſh in the eare. The *tonus* or whole note is indeed comprehended vnder ſuperparticular habitude, that is *ſeſquioctana*, but it they counted the beginning of conſonance, and not a conſonant it ſelfe. The *ſeſquitonus*, *ditonus*, *ſemitonium cum diapente*, and *tonus cum diapente*, (that is our flat and ſharp thirdes and ſixes) they did not eſteeme conſonants, becauſe they were not in habitude of multiplicity or ſuperparticularity, but vnder ſuperpartients: the firſt and ſecond between *ſeſquitertia* & *ſeſquiquarta*, the third and fourth betweene ſeſquialtera and dupla. But of this matter enough in this place, if anye deſire more of it, let him read the third booke of *Iacobus Faber ſtapulenſis* his muſicke. The ſecond part of *Zarlino* his harmonicall inſtitutions, and *Franchinus* his *Harmonia inſtrumentorum*. As for ſinging vppon a plainſong, it hath byn in times paſt in England (as euery man knoweth) and is at this day in other places, the greateſt part of the vſuall muſicke which in any churches is ſung. Which indeed cauſeth me to maruel how men acquainted with muſicke, can delight to heare ſuch confuſion as of force muſt bee amongſte ſo many ſinging *extempore*. But ſome haue ſtood in an opinion which to me ſeemeth not very probable, that is, that men accuſtomed to deſcanting will ſing together vpon a plainſong, without ſinging eyther falſe chords or forbidden deſcant one to another, which til I ſee I will euer think vnpoſsible. For though they ſhould all be moſte excellent men, and euery one of their leſſons by it ſelfe neuer ſo well framed for the ground, yet is it vnpoſſible for them to be true one to another, except one man ſhoulde cauſe all the reſte ſing the ſame which he ſung before them: and ſo indeed (if he haue ſtudied the Canon before hand) they ſhall agree without errors, elſe ſhall they neuer do it. It is alſo to be vnderſtood, that when they did ſing vpon their plainſongs, he who ſung the ground would ſing it a fixt vnder the true pitche, and ſometimes would breake ſome notes in diuiſion, which they did for the more formall comming to their cloſes: but euery cloſe (by the cloſe in this place, you muſt vnderſtand the note which ſerued for the laſt ſyllable of euery verſe in their hymnes,) he muſt ſing in that tune as it ſtandeth, or then in the eight below: & this kind of ſinging was called in Italy *Falſo bordone*, and in England a Fa burden, whereof here is an example, firſt the plainſong, and then the Faburden.



And though this be prickt a third aboue the plainſong, yet was it alwaies ſung vnder the plainſong. Other things handled in this part of the booke, are of themſelues eaſily to be vnderſtood. Therefore I will ceaſe to ſpeake any more of them, and proceed to the explanation of other things as yet vntouched.

The Annotations.

Upon the third part.

Page 147. verse 17. The eight tunes) The tunes (which are also called *modi musici*) the practioners do define, to be *a rule whereby the melodie of euery song is directed.* Now these tunes arise out of the tunes of the eight, according to the diuersity of setting the fift and fourth together, for the fourth may be set in the eight, either aboue the fift, which is the harmonicall diuision or mediation (as they tearme it) of the eight, or vnder the fift, which is the Arithmeticall mediation: and seeing there be seauen kindes of eights, it followeth that there be 14. seuerall tunes, euery eight making two. But of these fourteene (saith *Glareanus*) the musicians of our age acknowledge but eight though they vse thirteen, some of which are in more vse, and some lesse vsual then others. And these eight which they acknowledge, they neither distinguish trulie, nor set downe perfectly, but prescribe vnto them certaine rules which are neither generall, nor to the purpose, but such as they be, the effect of them is this. Some tunes (say they) are of the odde number, as the first, third, fift and seuenth: others of the euen number: as the second, fourth, sixt and eight: the odde they call *Autentas*, the euen *Plagales*. To the *autentas* they giue more liberty of ascending then to the *Plagale*, which haue more liberty of descending then they, according to this verse,

Vult descendere par, sed scandere vult modus impar

Also for the better helping of the schollers memory, they haue deuised these verses following.

Impare de numero tonus est autentas, in altum
Cuius neuma salit, sede apropria diapason
Pertingens, à qua descendere vix datur illi;
Vult pare de numero tonus esse plagalis in ima
Ab regione sua descendens ad diatesron,
Cui datur ad quintam, raro, ascendere sextam.

Now these tunes consisting of the kinds of *diapason* or eights, it followeth to know which tunes ech kind of diapason doth make. It is therefore to be vnderstood, that one eight hauing but one diapente or fift, it followeth, that one diapente must be common to two tunes, the lowest key of which diapente ought to be the finall key of the both. It is also to be noted, that euery *autenta* may go a whole eight aboue the final key, and that the *Plagale* may go but a fift aboue it, but it may goe a fourth vnder it, as in the verses nowe set downe is manifest. So then the first tune is from *dsolre* to *dlasolre*, his fift being from *dsolre* to *Alamire*. The second tune is from Alamire to Are, the fift being the same which was before, the lowest key of which is common finall to both. In like maner, the third tune is from *elami* to *elami*, and the fourth from *b fa b mi* to ♮ *mi*, the diapente from elami to *b fa b mi*, being common to both. Now for the discerning of these tunes one from another, they make three waies, the beginning, middle, and ende: and for the beginning say they, euery song which about the beginning riseth a fift aboue the finall key, is of an autenticall tune: if it rise not vnto the fifth it is a plagall. And for the middle, euery song (say they) which in the middle hath an eight aboue the final keye, is of an autenticall tune: if not it is a plagal. And as for the ende, they giue this rule, that euery song (which is not transposed) ending in *G solre vt*, with the sharpe in *b fa b mi*, is of the seuenth or eighth tune in f fa vt of the fifth or sixth tune, in *elami* of the thirde or fourth tune, in *dsolre* is of the firste or second tune. And thus muche for the eight tunes, as they be commonly taught. But *Glareanus* broke the yce for others to follow him into a further speculation & perfect knowledge of these tunes or *modi*, and for the means to discern one from another of them, he saith thus. The tunes or *modi musici* (which the Greeke writers cal ἁρμονίας, sometimes also νόμους καὶ τρόπους) are distinguished no otherwise then the kinds of the diapason or eight from which they arise, are distinguished, and other kindes of eightes are distinguished no otherwise then according to the place of the halfe notes or *semitonia* conteined in them, as all the kindes of other consonants are distinguished. For in the *diatessaron* there be foure sounds, and three distances (that is two whole notes & one lesse halfe note) therefore there be three places where the halfe note may stand. For either it is in the middle place, hauing a whole note vnder it, and another aboue it, and so produceth the first kind of diatessaron, as from Are to dsolre, or then it standeth in the lowest place, hauing both the whole notes aboue it, producing the second kind of diatessaron, as from ♮ mi to elami, or then is in the highest place, hauing both the whole notes vnder it, in which case it produceth the third and last kind of diatessaron, as from c faut to effaut, so that how many distances any consonant hath, so many kindes of that consonant there must be, bicause the halfe note may stand in any of the places: and therefore diapente hauing fiue soundes and foure distances (that is three whole notes and a halfe note) there must be foure kindes of diapente: the first from dsolre to Alamire, the second from *elami* to *bfabmi*, the third from *F faut* to *c solfaut*, the fourth and laste, from *g solreut* to *dlasolre*. If you proceed to make any more, the fift wil be the same with the first, hauing the halfe note in the second place from below. Now the diapason conteining both the diapente & diatessaron, as consisting of the coniunction of them together, it must follow that there be as many kinds of diapason as of both the other, which is seuen. Therefore it is manifeste that our practicioners haue erred in making eight tunes, separating the nature of the eight from that of the firste, seeing they haue both one kinde of diapason, though diuided after another maner in the last then in the first. But if they wil separate the eight from the first, because in the eight the fourth is lowest, which in the first was highest: then of force must they diuide all the other sortes of the diapason, likewise after two maners, by which meanes, there will arise fourteene kindes of formes, tunes, or *modi*. And to begin at the first kind of diapason (that

is

is from *are* to *alamire*)if you diuide it Arithmeticaly,that is, if you ſet the fourth loweſt,& the fift higheſt, then ſhall you haue the compaſſe of our ſecond mood or tune,thogh it be the firſt with *Boethius*,& thoſe who wrote before him,and is called by them *Hypodorius*: alſo if you diuide the ſame kind of *diapaſon* harmonically,that is,ſet the fift loweſt,and the fourth higheſt,you ſhal haue the compaſſe of that tune which the ancients had for their ninth, and was called *æolius*, though the latter age woulde not acknowledge it for one of the number of theirs. Thus you ſee that the firſt kind of the *diapaſon* produceth twoe tunes, according to two forms,of mediation or diuiſion.But if you diuide the ſecond kind of *diap*. Arithmetically, you ſhal haue that tune which the latter age tearmed the fourth,and in the old time was the ſecond called *hypophrygius*: but if you diuide the ſame harmonically,ſetting the fift loweſt, you ſhall haue a tune or mood which of the ancients was iuſtly reiected: for if you ioine ♭*mi* to *F faut*,you ſhal not make a ful fift Alſo if you ioine F *faut* to *b fa b mi*, you ſhall haue a *tritonus*, which is more by a great halfe note thē a fourth. And becauſe this diuiſion is falſe in the diatonicall kind of muſicke (in which you may not make a ſharpe in *F faut*) this tune which was called *hypereolius* ariſing of it was reiected.If you diuide the third kind of *diap*. from *C faut* to *c ſolfaut* Arithmetically,you ſhal haue the compaſſe and eſſential bounds of the ſixt tune,which the ancients named *hypolydius*: if you diuide it harmonically,you ſhal haue the ancient *Ionicus* or *Iaſtius*, for both thoſe names ſignifie one thing. If you diuide the fourth kind of *diap*. from D.to d Arithmetically, it wil produce our eight tune, which is the ancient *hyperiaſtius* or *hypomixolydius*: if harmonically,it is our firſt tune and the ancient *dorius*, ſo famous and recommended in the writinges of the *Philoſophers*. If the fift kind of *diap*. from *Elami* to *elami*, bee diuided arithmeticallie, it maketh a tune which our age wil *a*cknowledge for none of theirs,though it be our tenth indeed, and the ancient *hypoæolius*, but if it be harmonically diuided, it maketh our third tune,and the olde *phrygius*. But if the ſixt kind of the *diap*. be diuided arithmetically,it will produce a reiected mood,becauſe from F faut to b fa b mi,is a *tritonus*,which diſtance is not receiued in the diatonical kind, and as for the flat in b fa ♭ b mi, it was not admitted in diatonicall muſicke, no more then the ſharpe in F faut, which is a moſte certain argument that this muſicke which we now vſe, is not the true *diatonicum*,nor any *ſpecies* of it. But againe to our deuiſion of the eights. *If* the ſixt kind be diuided harmonicallye, it is our fift tune and the auncient *lydius*. Laſtly,if you diuide the ſeuenth kind of diap. (which is from G to *g*) arithmetically,it wil make the ancient *hypoionicus or hypoiaſtius* (for both thoſe are one)but if you diuide it harmonically, it wil make our ſea uenth tune, and the ancient *mixolydius*. Thus you ſee that euery kind of diap. produceth two ſeueral tunes or moods,except the ſecond & ſixt kinds,which make but one a peece, ſo that now there muſt be twelue and not only eight. Now for the vſe of them (ſpecially in tenors and plainſongs, wherein their nature is beſt perceiued) it is to be vnderſtood, that they be vſed either ſimply by themſelues, or ioyned with others, and by themſelues ſometimes they fill all their compaſſe, ſomtimes they do not fill it,and ſomtime they exceed it. And in the odde or autenticall tunes,the church muſicke doth often goe a whole note vnder the finall or loweſt key, and that moſt commonly in the firſt and ſeuenth tunes: in the third it cōmeth ſometimss two whole notes vnder the finall key,and in the fift bnt a halfe note. But by the contrary in plagall tunes, they take a note aboue the higheſt key of the fift (which is the higheſt of the plagal) as in the ſixt and eight,in the ſecond and fourth, they take bnt halfe a note,though ſildome in the ſecond, & more commonly in the fourth. But if any ſong do exceed the compaſſe of a tune, then bee there two tunes ioyned together,which may be thus: the firſt and ſecond, the third and fourth,&c. an autentical ſtill beeing ioyned with a plagal, but two plagals or two autenticals ioyned togither,is a thing againſt nature.It is alſo to be vnderſtood that thoſe examples which I haue in my booke ſet downe for the eight tunes, bee not the true and eſſentiall formes of the eight tunes or vſuall moodes, but the formes of giuing the tunes to their pſalmes in the Churches, which the churchmen(falſly) beleeue to be the *mods* or tunes,but if we conſider them rightly,they be all of ſome vnperfect mood,none of them filling the true compas of any mood And thus much for the twelue tunes, which if any man deſire to know more at large,let him read the 2 & third bookes of *Glareanus* his *dodecachordon*, the fourth booke of *Zaccone* his practiſe of muſicke,and the fourth part of *Zarlino* his harmonicall inſtitutions, where hee may ſatisfie his deſire at full, for with the helpe of this which here is ſet downe,he may vnderſtand eaſily all which is there handled, though ſome haue cauſeleſſe complained of obſcuritie.Seeing therfore further diſcourſe wil be ſuperfluous, I wil heere make an ende.

ERRATA.

Page.9,line.1.read tuning.line.10,read the reſts(or as you,&c.line 21.daſh out them. Pag.12.line 2.read vnderſtand line 21.read ſpeculation. p.31.l.3.from below 12. p.45.l.8.read retorted. l.14.read three. p.70.l.29.blot out of. P.74 l.12.read had. p.75.l.6. daſh out the ſecond it.l.15.read twelfth.l.18 read deſcant. p.78.blot out as. l.42. read for a ſemibriefe. p.84.l.8 read take not aboue,&c. p.88.l.3.read ſo far. p.89.l.7.read came to ſing.l.11.read were ſpoled. p.110 l.4.blot out,& . p.115.l.8.read preſent inſtruction. p.116.l.24.read ſo far. p.120.l.17.read *Pol*. p.125.l.2.read to be don: p.129.l.3.blot out the. 142.l.18.read infinity. pag.143.l.11.read.two. pag.145.l.4.blot out the laſt the. p.150.l.9.blot out one.p.151.l.41.read *cite*.p.155.l.13.read *Phi*. P.158.l.40.read way. P.166.l.21.read vnſweet. p.167.l.4.read are. p.170 l.1.read here be good inſtrucions. other ſmall faults there be,both in the matter and muſicke,which the attentiue reader may by himſelfe eaſely eſpie and amend.

quatuor voc. Altus.

Omine fac mecum fac mecum Domine fac mecum fac me-

cum misericordiam tu- am misericordiam tu-

am misericordiam tu- am propter nomen tu- um

propter nomen tu- um propter nomen tuum quia suauis est :‖: misericordia

cordia tu-

quatuor voc. Tenor.

Omine fac me- cum Domine fac mecum :‖:

misericordiam tu- am tu- am misericordiam tu-

am misericordiam tu- am tu- am propter nomen

tu- um tu- um propter nomen tu- um quia

suauis est :‖: misericor dia tu- a tu- a misericordi-

a tu- a misericor dia tu- a.

quatuor voc. Basis.

Omine fac me- cum fac mecum Domine fac me-

cum misericordiam tu-

am misericordiam tu- am tu- am propter nomen tuum propter nomen

tu- um quia suauis est misericordia tu- a. :||:

miseri cor di a tua tu- a.

Quatuor voc. Cantus

Omine fac mecum: ||: Domine fac me- cum fac me- cum

misericordiam tu- am misericordiam tu-

am misericordiam tu- am propter nomen tu-

um propter nomen tu- um quia suauis est misericor di a tu-

a :||: miseri cordia tu a.

Quatuor vocum. Tenor.

Gnus dei qui tol lis qui tol

lis peccata mun di pec

cata mun di miserere nostri no stri miserere no

stri miserere no stri miserere nostri misererere nostri.

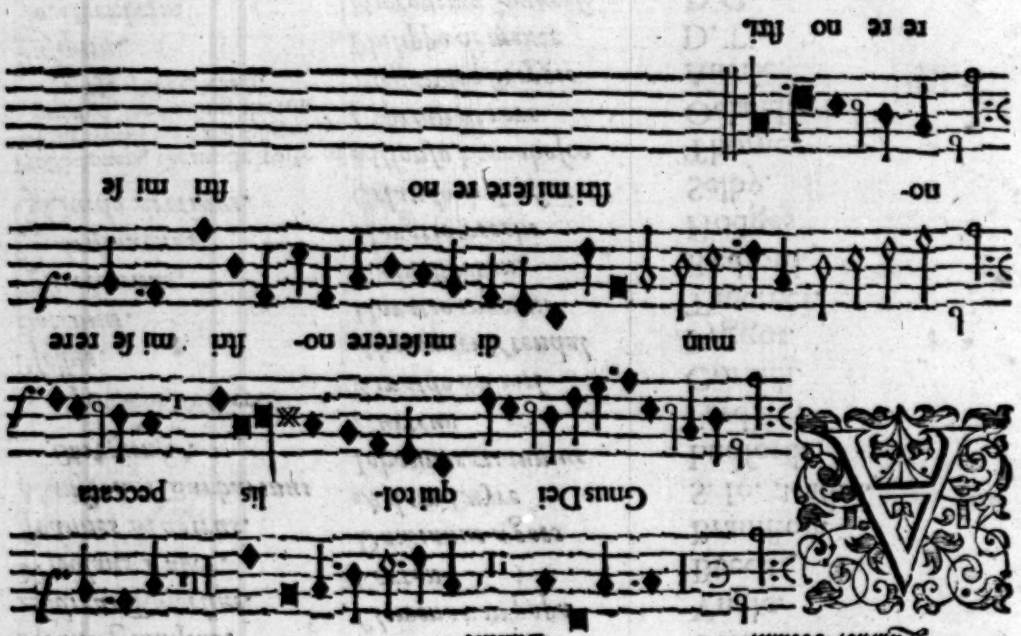
Quatuor vocum. Altus.

Gnus Dei. ‖: qui tollis :‖ peccata mun-

di peccata mun- di

miserere nobis no- stri miserere no- stri

miserere no- stri miserere no- stri miserere nobis.


Quatuor vocum.
Cantus:
Agnus Dei qui tollis pecca ta mun- di
peccata mun di miserere nostri mise-
rere no stri, mi se re re no stri.
mi se re re no- stri.

Authors whose authorities be either cited or vsed in this booke.

Such as haue written of the Art of Musicke.

Late Writers.

Jacobus faber stapulensis.
Franchinus Gaufurius
John Spataro.
Peter Aron.
Author quatuor principal.
Francho.
Robertus de Haulo.
Andreas Ornitoparchus.
Incertus impressus Basileæ
Ludouicus Zaccone.
Iosepho Zarlino.
Henric Ioritus Glareanus
Lucas Lossius.
Ioannes Listenius.
Ioannes Thomas freigius.
Fredericus Beurhusius.
Sethus Caluisius.
Andreas Rasselius.
Nicolaus Faber.
Joannes Magirus.
Manfredus Barbarinus Coregiensis.

Ancient Writers.

Psellus.
Boethius.
Ptolomæus.
Aristoxenus.
Guido Aretinus.

Cited by Franchinus.

Practicioners, the moste parte of whose works we haue diligently perused, for finding the true vse of the Moods.

Iusquin.
Jo. Okenheim
Jacobus Obrecht
Clement Janequin
Petrus Platensis
Nicolas Craen
Johannes Ghiselin
Antonius Brumel
Jolvannes Mouton
Adamus a Fulda
Lutauich sensli
Iohannes Richasorte
Feuin
Sixtus dietrich
De orto
Gerardus de salice
Vaquieras
Nicolas Payen
Passereau
Francoys lagendre
Andreas syluanus
Antonius a vinea
Grogorius Meyer
Thomas Tzamen
Iacques de vert
Jacques du pont
Nicholas Gomberte
Clemens non papa
Certon
Damianus a goes
Adam Luyre
Iohannes Vannius
Hurteur
Rinaldo del mel
Alexander Vtendal
Horatio ingelini
Lalio Bertani
Horatio vecchi
Orlando de Lassus
Alfonso Ferraboſco
Cyprian de rore
Alessandro striggio
Philippo de monte
Hieronimo Conuersi.
Jo. Battista Lucatello
Io. pierluigi palestina
Stephano venturi
Ioan. de macque
Hippolito Baccuse
Paulo quagliati
Luca Marenzo

Englishmen.

M. Pashe.
Robert Iones.
Io. Dunstable
Leonel Power
Robert Orwel
M. Wilkinson.
Io. Guinneth.
Robert Dauis.
M. Risby.
D. Farfax.
D. Kirby.
Morgan Grig
Tho. Ashwell.
M. Sturton.
Iacket.
Corbrand.
Testwood.
Vngle.
Beech.
Bramston.
S. Io. Mason.
Ludford.
Farding.
Cornish.
Pyggot.
Tauerner.
Redford.
Hodges.
Selby.
Thorne.
Oclande.
Auerie.
D. Tie.
D. Cooper
D. Newton
M. Tallis.
M. White.
M. Persons
M. Byrde.